

# MUSICAL AMERICA

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## THRONGS APPLAUD "TANNHAUSER" AT CINCINNATI "ZOO"

Isaac Van Grove Conducts First Cincinnati Hearing in Twenty Years Before Largest Audience In Institution's History—Forrest Lamont, Alma Peterson, Elizabeth Vera Curtis, Fred Patton and Herbert Gould Win Particular Applause As Principals—Orchestra and Chorus Maintain Standard Of Excellence

[By Telegraph to Musical America]

CINCINNATI, June 21.—The largest audience in the history of "Zoo" opera greeted the opening of the season last evening, when "Tannhäuser," excellently performed, was heard for the first time in twenty years in Cincinnati.

Principals, conductor, orchestra and chorus were very much *en rapport* and combined to give a "Tannhäuser" of such thorough enjoyment as somewhat compensated Cincinnati lovers of the work for their extended abstinence from it.

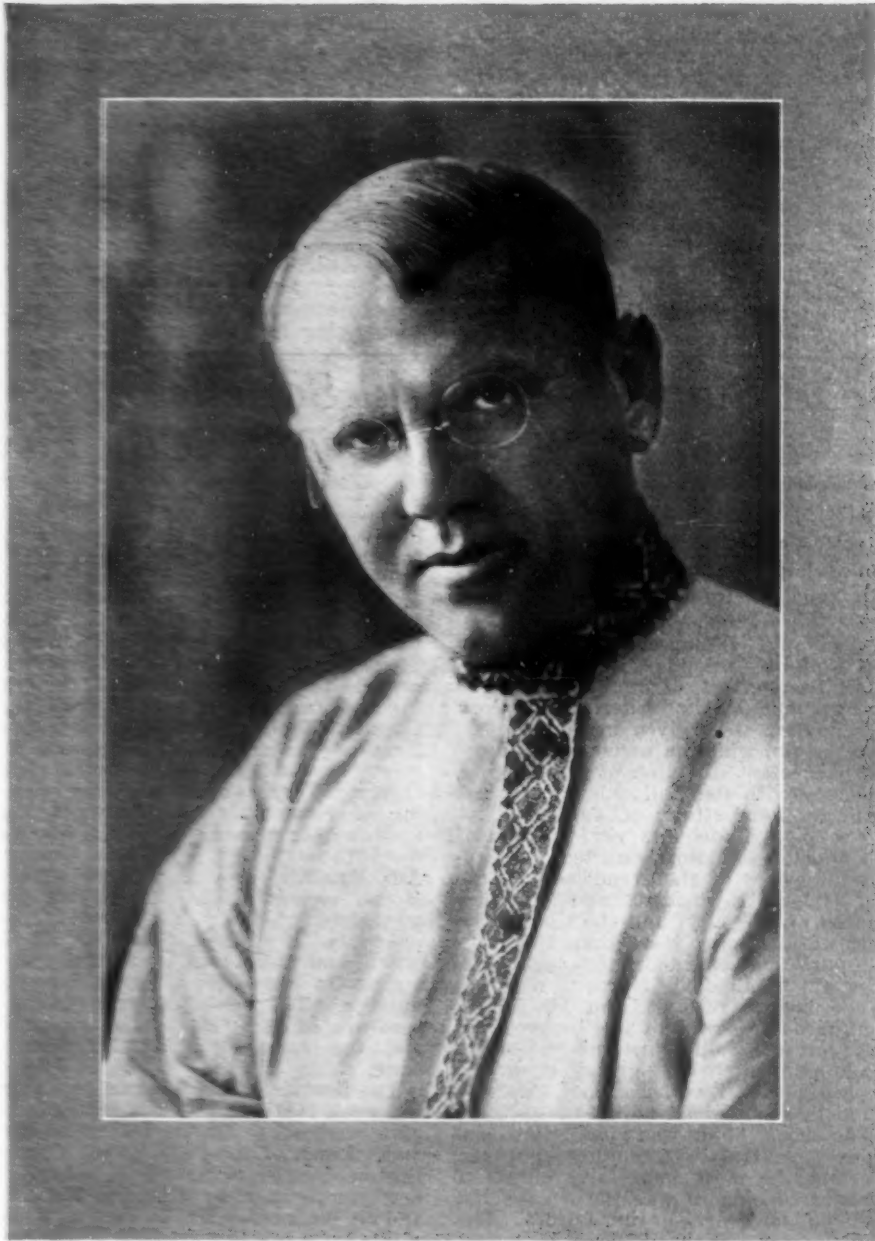
The principals, without exception, deserve only the highest praise. Forrest Lamont, appearing in the title rôle, sang with dignity and eloquence while giving an impression of personable youth. His conception was along the traditional lines and proved well routinized. Alma Peterson, the *Elizabeth*, was in fine voice and negotiated the tricky passages allotted her with unflinching confidence, bringing to her character a simple nobility which quickly won her hearers. Elizabeth Vera Curtis sang *Venus* with luscious tone, and Fred Patton distinguished himself both vocally and histrionically in the not-especially-dramatic rôle of *Wolfram*. Herbert Gould was a fine *Landgrave*. The remainder of the cast was up to the standard set by the principals.

Isaac Van Grove proved himself an energetic and highly capable conductor, who knew his score thoroughly and brought the best results from his orchestra cleverly. The scenic effects and the costumes were exceedingly well conceived.

PHILIP WERTNER.

### Wartburg Festival Honors Beethoven and Goethe

EISENACH, GERMANY, June 5.—The annual festival organized by the "Friends of the Wartburg," the historic castle immortalized in Wagner's "Tannhäuser," was given up during May to a Beethoven and Goethe festival. The Leipzig Gewandhaus Orchestra, under Gustav Brecher, gave two concerts of the composer's works, including the "Egmont" Overture, the Seventh Symphony and the "Leonore" Overture, No. 3, in the banquet hall of the castle. Two Beethoven String Quartets, Op. 95 and 74, were played by members of the organization. The festival included also a production of Goethe's "Iphigenia in Tauris" by the State Theater in Dresden, and a program of devotional music in the old Wartburg Chapel.



BASILE KIBALCHICH

Conductor of the Russian Symphonic Choir, Who Will Direct His Organization in Its Third American Tour Next Season. (See Page 25)

## San Mateo Outdoor Concerts Opened

SAN MATEO, CAL., June 19.—The San Francisco Symphony was greeted by about 3000 persons when it gave the first of a series of eight summer concerts in the Hillsborough District School grounds under the baton of Nikolai Sokoloff. The program:

Overture "Leonore" No. 3.....Beethoven  
Symphony in D Minor.....Franck  
"Fountains of Rome".....Respighi  
"Marche Slave".....Tchaikovsky

Mr. Sokoloff served a part of his orchestral apprenticeship in San Francisco with the erstwhile Philharmonic Orchestra, and musicians of the bay region have watched his rise to fame with no little interest. It was with an eager and hopeful expectancy, therefore, that the huge audience awaited the coming of the conductor and the opportunity to judge of his accomplishments. They know him as a musician of undeniable gifts. To what extent had these gifts been perfected by the experiences of the past decade? The program offered ample opportunity to judge, and Mr. Sokoloff came through with colors flying. It is a tribute to the orchestra as well as to the conductor to state that Mr. Sokoloff kept the players under well-nigh perfect control, and gave a performance that for artistic finish and

nuance has seldom, if ever, been excelled by this orchestral body.

Capricious breezes which blew toward the stage made some of the pianissimo passages inaudible to distant auditors, and an airplane ensemble added a staccato obbligato to the otherwise serene second movement of the symphony. Aside from these uncontrollable features, there was no obviously great handicap confronting the orchestra in the outdoor auditorium arranged on the Hillsborough School grounds.

Mr. Sokoloff was happiest in the Respighi number, with the Tchaikovsky and Franck running a close race for second honors. The Beethoven was played with less impassioned virility than is usually associated with the works of this master, but the Franck work was given a magnificent performance.

"Fountains of Rome," with its exquisitely impressionistic score, gave Mr. Sokoloff full opportunity to display his love of nuance and delicate musical carving, and at the same time proved a most welcome novelty. It had never been played by this orchestra previously, and both the composition and the playing of it called forth long and hearty applause. It was after this number that

[Continued on page 22]

## STADIUM LEADERS WILL OFFER MANY SUMMER NOVELTIES

Two Americans Are Represented in List of Works to Get First Outdoor Hearing at College of City of New York—Hadley Will Give Three Compositions Their First New York Hearings—Other Novelties Are Taken from Regular Winter Répertoire—Alternates Named for Stadium Winners—Eight Weeks' Season to Begin on July 7

At least twenty novelties will be heard at the concerts given by the New York Philharmonic Orchestra in the Lewisohn Stadium at the College of the City of New York this summer.

Added to this official announcement is the following statement:

"Although programs are not yet complete, the lists submitted by Willem van Hoogstraten, Frederick Stock, Nikolai Sokoloff and Henry Hadley indicate that many compositions not previously heard at the Stadium concerts will be played in the eight weeks beginning July 7."

The novelties thus far scheduled include: Alfvén's "Swedish" Rhapsody; Casella's "Italia"; Glazounoff's "Concert Waltz"; the Andante from a symphony by Roy Harris, a young Oklahoman; a waltz, "Mountain Vista," by Allan Lincoln Langley of the Philharmonic Orchestra's viola section; Liadoff's "Enchanted Lake"; the First Symphony of Mahler; Mozart's "Eine Kleine Nachtmusik"; Respighi's "Pines of Rome"; Saint-Saëns' "Marche Héroïque"; Schumann's "Rhenish" Symphony, transcribed for modern orchestra by Frederick Stock; Scriabin's "Divine Poem"; Sibelius' "En Saga" and "Swan of Tuonela"; Johann Strauss' "Emperor" Waltz; and Stravinsky's "Rites of Spring."

Announcement of three novelties, all listed for their first New York hearings, to be conducted by Mr. Hadley, will be made later.

Alternates for the winners of the

[Continued on page 25]

### Bruneau to Write Comic Opera with Guitry

PARIS, June 10.—Alfred Bruneau, composer of "L'Attaque du Moulin," and other grand operas, some of which have been heard in America, has asked Sacha Guitry to collaborate with him in a light opera. The success of Reynaldo Hahn's setting of Guitry's "Mozart" has led to its announcement for an engagement in London this month by the original Parisian company. There has been a notable reversion during the last few years of well-known composers to the operetta form. It will be interesting to see how Bruneau's talents for *verismo* dramatic writing will be adapted to the lighter medium.



## SYRACUSE COLLEGE HAS COMMENCEMENT

### Fine Arts Division of University Awards Degrees To Many

SYRACUSE, N. Y., June 19.—At the commencement exercises of the College of Fine Arts at Syracuse University, on June 14, the following students were awarded the degree of bachelor of music: Piano, Katherine Elvina Althouse, Reading, Penna.; Dorothy Brown, Mildred Reames Chase and Irene Emsoids of Syracuse; Margaret Coddington, Saugerties, N. Y.; Phyllis Sarah Miner, Iion, N. Y.; Doris Clara Stanford, Buffalo, and Virginia Irene Vosburgh, Baldwinsville, N. Y.; Voice, Arshaleus

Johanna Azadian and Lillian Bertha Pasche of Syracuse; Helen Margaret Crahan, Solvay, N. Y.; Organ, Ruel Moose Hurd, Peckville, Penna.; Kathleen Josephine Plunkett, Auburn; Helen Lois Templeton, West Haven, Conn.

Eva Beecher Crabtree and Lillian Lavine, both of Syracuse, were awarded four year certificates in piano and theory. Nathalie Beatrice Griffith, Erie, Penna., was awarded a teacher's certificate in piano.

Graduates receiving the bachelor of science degree with a major in public school music were Mary Amanda Broadt, Shickshinny, Penna.; C. Marion Clyne, Hudson Falls, N. Y.; Otto Emil Gerlach, Vineland, N. J.; Ethelyn Antoinette Lousbery, Potter, N. Y.; Dorothy Rebecca Eader, Easton, Penna.; Emma Mae Stopford, Scranton, Penna.; Gertrude Elizabeth Tennant, Philadelphia; Ruth Virginia Wood, Larchmont, N. Y., and Elizabeth V. Emond and Catherine Latimer of Syracuse. All of the students had obtained positions as supervisors of music before the time of graduation. So many applications for teach-

### Bucharest Opera Folk Riot for Pay

BUCHAREST, June 5.—An impresario's life is exciting in Rumania. When, for some reason, their salaries were not forthcoming promptly, some chorus members of the Bucharest Opera recently betook themselves in a body to the house of M. Georgescu, the director. Despite his explanations and protests, the artists grew infuriated and wounded him severely in the head with blows of a stick. The artists were arrested in a body.

ers were received by the University that twice as many could have been placed.

Richard Bonelli, a Syracuse graduate, whose mother still makes her home here, visited the College for a few hours recently. Mr. Bonelli will appear in Syracuse next November at the recital commission series of concerts.

um. Apart from the Festival Chorus, there will be a ballet of 500 under the direction of Caroline Littlefield. The massed bands, numbering over 1000 players, will be conducted by Albert N. Hoxie. The tableaux, with nearly 1,000 participants, will depict well known historical paintings. Including Army, Navy and Marine Corps detachments, there will be over 15,000 participants in the pageant. W. R. MURPHY.

## HOOGSTRAATEN ENDS HIS "SESQUI" SERIES

### Two Programs in Week of Chilly Weather Please Philadelphia Guests

By H. T. Craven

PHILADELPHIA, June 20.—The Philadelphia Orchestra, Willem van Hoogstraten, guest conductor, Samuel Gardner, soloist, gave its third concert of the Sesquicentennial series in the Auditorium, on Tuesday evening, June 15. The program was as follows:

Overture, "Rosamunde".....Schubert  
Concerto for Violin.....Tchaikovsky  
Symphony No. 1.....Brahms

Raw, almost wintry weather has been hurting the Sesquicentennial business in the evening, and the effects of this small patronage had naturally been felt by the symphony concerts in the vast auditorium. Moreover, the public has not received favorably the requirement of the 50-cent admission charge to the exposition grounds in addition to the regular half dollar and dollar prices for the Philadelphia Orchestra's summer offerings here.

Reports are current that the general policy on admissions to the musical attractions is not stabilized. A skilfully managed campaign is aiming at the opening of the Sesquicentennial on Sundays. Although the ancient "Blue Laws" stand in the way of this procedure, they have long been waived in so many other instances that there is now a strong probability of their non-enforcement in this case. If this matter is adjusted in accord with the hopes of its advocates, it would seem likely that orchestra concerts may be given on Sundays and that a marked increase in attendance may be expected.

Certainly the numerical proportions of the Tuesday night audience in the Auditorium was in inverse ratio to the manifold excellences of the entertainment. Mr. van Hoogstraten gave a stirring and extremely lucid reading of the superb Brahms First Symphony, and presented the melodious "Rosamunde" Overture with charm and a sense of romantic values. Samuel Gardner played the familiar Tchaikovsky concerto with rich tone and fluent technic. There was much enthusiasm among the corporal's guard of auditors both for Mr. van Hoogstraten and his men and the talented virtuoso.

Mr. van Hoogstraten's last appearance as guest conductor with this orchestra this summer was made in the Auditorium on Friday evening, June 18. The program was as follows:

Overture, "Leonore," No. 3...Beethoven  
"Fêtes".....Debussy  
Prelude and "Love-Death" from  
"Tristan and Isolde".....Wagner  
Symphony No. 4.....Tchaikovsky

An audience somewhat larger than that of Tuesday night accorded the conductor a deeply sincere and spontaneous ovation. Mr. van Hoogstraten's task in adjusting the resources of the orchestra to the vast dimensions of the auditorium has been far from easy. His success in this technical feat has, however, been extraordinary. This was strikingly demonstrated in the exquisite interpretation of the subtle, intangible, poetic content of the Debussy "Fêtes." The Fourth Tchaikovsky symphony received an inspiring and warmly colorful reading. Orchestra and conductor were in good form also in the "Tristan" excerpts and for the most popular of the Beethoven overtures for "Fidelio."

### Trinity College Confers Degree on Dr. Noble

HARTFORD, CONN., June 19. — T. Tertius Noble, organist of St. Thomas' Church, New York, received the honorary degree of doctor of music at the 100th commencement exercises of Trinity College, held here on Monday.

## CLUBS IN SAVANNAH NAME DIRECTORATES

### Members Hold Elections and Sponsor Year's Final Concerts

By Dora S. Mendes

SAVANNAH, GA., June 19.—The local musical season has been brought to a close with concerts by the St. Cecilia Club and the Savannah Music Club. The election of officers of both of these clubs, as well as of the Savannah Civic Opera Association and the Thursday Morning Music Club, was held.

The closing concert of the St. Cecilia Club was given at the Lawton Memorial, with one of the most elaborate programs which the Club has given. In addition to three groups of songs, of a very varied type, there were two cantatas, "River of Stars" by C. Bawde, and "Miriam's Song of Triumph" by Schubert. The incidental solos in the first cantata were sung by Mrs. R. W. Sheffield, and in the second by Mrs. A. J. Cohen. The concert was led by Luther J. Williams, conductor. Mrs. R. F. Jarrell was the accompanist. The Club was assisted by E. Gordon Hansen, tenor, who sang two groups of songs. His appearance was one of the interesting features of the evening.

The officers of the Club elected for the year 1926-27 are: president, Mrs. Henrik Wallin; vice-president, Mrs. E. H. Abrahams; secretary, Mrs. R. W. Sheffield; treasurer, Mrs. A. Burroughs; librarian, Mrs. Julian Harvey; publicity chairman, Mrs. Isaac Blumberg.

The concert of the Savannah Music Club was given by Sara McCandless, soprano, and Stuart West, baritone. Their program, including solos and duets, was received with great enthusiasm. Mrs. McCandless was heard to advantage in the aria "Depuis le jour" from "Louise," and Mr. West was at his best in a group of descriptive ballads. They were accompanied by Mrs. Worth Hanks.

The officers elected for the Savannah Music Club are: president, Mrs. William P. Bailey; vice-president, Elizabeth Beckwith; secretary, Mrs. J. E. D. Bacon; secretary to the president, Mrs. T. E. Youmans; treasurer, W. B. Stratford; assistant treasurer, James B. Copps; directors, M. M. Hopkins, Mrs. H. H. Bruen, Mrs. S. F. Smith, Eugenia Johnston and Jacob G. Smith.

The Savannah Civic Opera Association has elected: W. S. Pardonner, president; W. B. Stratford and Jacob G. Smith, vice-presidents; Mrs. E. E. Hackney, secretary, and Thomas Oxnard, treasurer. The directors are: Noble A. Hardee, M. M. Hopkins, Karl Sisterhem, Mrs. W. P. Bailey, Mrs. A. J. Cohen, Mrs. John Bouhan, Mrs. Henrik Wallin, Mrs. Walter Norton, Mrs. Edgar L. Wortsman and Sarah Cunningham.

The Thursday Morning Musical Club elected Mrs. William H. Myers president, and Elizabeth Beckwith, secretary.

None of these clubs will meet again until the fall, when the season's work will be planned.

### N. Val Peavey Marries Elizabeth Leuteritz

N. Val Peavey, pianist and baritone, was married to Elizabeth Leuteritz, Adelphi College graduate and teacher in Richmond Hill High School, this spring. Mr. Peavey has moved to Richmond Hill, N. Y., where he recently purchased a new home.

## Joint Singing of Choral Societies Brightens Week of Quaker City Fair

PHILADELPHIA, June 19.—Choral activities at the Sesquicentennial continued importantly in the second week with one of the infrequent performances of Mendelssohn's "Hymn of Praise" on Thursday evening and a concert tonight preliminary to the Twenty-sixth Saengerfest of the Northeastern Saengerbund, by the Liederkranz of New York. Both were given in the spacious Auditorium, which is under the diligent and competent direction of Craig King, formerly with the Philadelphia Welfare Federation and other local enterprises.

The highly adequate performance of the Mendelssohn work enlisted the combined services of the Mendelssohn Club and the Strawbridge and Clothier Chorus of this city, and the Choral Society of Reading. More than 500 singers participated, under the conductorship of N. Lindsay Norden, who obtained superb results from his forces, themselves possessed of fine balance and tonal beauty. Rollo Maitland played the accompaniments on the grand organ. He obtained the reverberations usually found in such a vast hall.

The choral finale was ringingly given, as were several of the other choruses. Possibly the most impressive effort of the massed singers was the a cappella, "Let all men praise the Lord." The soloists were Richard Crooks, tenor; Ethel Richter Wilson, soprano, and Ruth Rodgers, contralto. Two of the outstanding numbers were Miss Rodgers' and Mr. Crooks' duet, "My song shall always be Thy Mercy," and Miss Rodgers' and Mrs. Wilson's duet, "I waited for the Lord," in which the women's chorus also did notable work.

Preceding the main work was a miscellaneous

cellaneous program, of which a delightful feature was Mr. Norden's own tone poem, "Silver Plume."

The Liederkranz, with its male chorus of 150 under the direction of Richard Fuchs-Jarin, and its orchestra of ninety-five under the direction of Eugene Steinbroeck, contributed an impressive prelude to the saengerfest of the coming week, and served as the inaugural of German Week at the Sesquicentennial. Exquisite balancing of parts and fine choral ensemble marked the work of the chorus. Very spirited was the rendering of Neumann's "Sturmerwache" and another number of gay spirit was the Strauss "Wein, Weib und Gesang." An English group included "Going Home," words set to part of the slow movement of the "New World" Symphony, with Charles Schaeffer at the organ, and "John Peel," beautifully sung a cappella as was the previous Neumann number. The orchestra gave excellent readings of the "Euryanthe" overture and the Luigini "Ballet Egyptienne" suite.

The Sesquicentennial organ recitals of the week featured numbers by Philadelphia composers. On Tuesday John Hermann Loud, of the Park Street Church, Boston, played "Cherubs at Play," a new composition by Frances McCollin, and on Wednesday Dr. T. Tertius Noble, of St. Thomas's Church, New York, gave a Pastoral and Caprice by Dr. H. Alexander Matthews.

Under the auspices of the Philadelphia Music League, the pageant "America" will be given two performances, June 23 and 24. It is styled a patriotic fantasy in four periods, and 100 military and concert bands and an enormous cast will participate in the Stadi-

### Conditions of "Musical America's" \$3,000 Prize Contest

MUSICAL AMERICA offers a prize of \$3,000 for the best symphonic work by an American composer. The rules of the contest are as follows:

First—The contestant must be an American citizen.

Second—Contest to close Dec. 31, 1926.

Third—Manuscripts will be in the hands of judges as soon as possible after Jan. 1, 1927, and decision will be announced on Oct. 1, 1927.

Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.

Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.

Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.

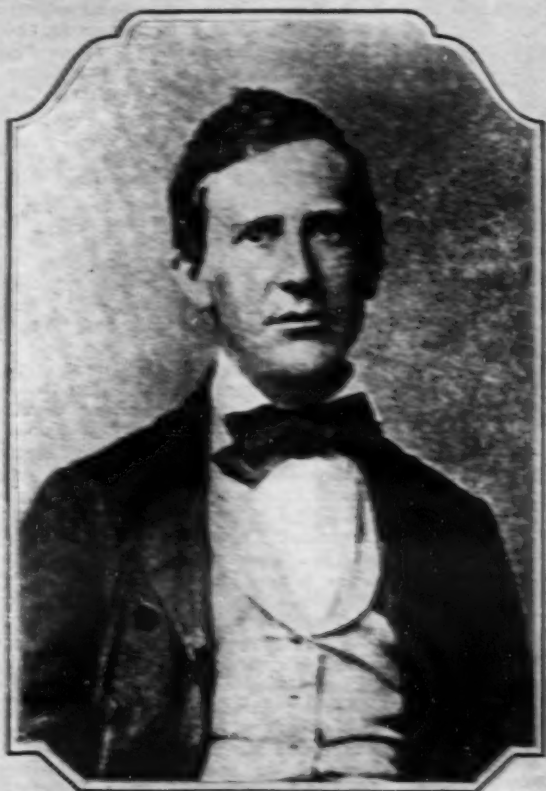
Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, MUSICAL AMERICA will give similar prizes of \$3,000 to each of the other successful contestants.

Eighth—In offering this prize, MUSICAL AMERICA's sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.



# A Melodic River That Flows Around the Globe



## CENTENARY OF STEPHEN FOSTER COINCIDES WITH INDEPENDENCE DAY ANNIVERSARY

Upper Row: A Likeness of Stephen Collins Foster, Who Immortalized an Inconspicuous Stream, Copied from a Daguerreotype Taken About 1859; Cover of the First Edition of "Old Folks at Home," Which Bears a Minstrel's Name as Composer, and Foster's Parents. Lower Row (Left), "The White Cottage" in Which Foster Was Born, and the House He Had in Mind When He Wrote "The Old Kentucky Home"



FINDER of many melodies."

This inscription on Donizetti's tomb in the cathedral at Bergamo, Italy, might appropriately be quoted in observance of Stephen Foster's centenary, which falls on Independence Day. For the simple, straight-forward melodies of Foster, the pre-eminent musical balladist of his time in America, attained a popularity which has scarcely waned, even in the present whirl of exaggerated syncopation.

The town of Lawrenceville, Penna., nestled among the Alleghenies, was laid out by William Barclay Foster, a prominent Pittsburgh merchant, as well as quartermaster of the United States Army during the War of 1812. Of Scottish-Irish ancestry, he was the father of America's folk-song writer. The owner of a large tract of land, his original intention was to call it Foster-ville. The death of Captain Lawrence of "Don't give up the ship" fame, however, decided him in honoring the Chesapeake's gallant commander, and on the seal of the corporation the latter's last words were inscribed.

At Lawrenceville in a white cottage

on July 4, 1826, while cannon roared and bands played patriotic strains in celebration of America's fiftieth anniversary, Stephen Collins Foster breathed the fragrant air of Allegheny pines for the first time. Whatever force is responsible for coincidences was operative at the time, for it was on this date also that Thomas Jefferson and John Adams, both signers of the Declaration, died.

Stephen was next to the youngest of ten children, and inherited his musical ability from his mother, Eliza Clayland Tomlinson, who was prominent in Baltimore society for her artistic and musical propensities.

Mrs. Foster's ancestors had helped in America's colonial struggles. At an early age Stephen attended the school founded by the Rev. Joseph Stockton in Allegheny town, opposite Pittsburgh. Musical talent manifested itself at an early age; and at seven, self-taught, we find Stephen playing some of the airs of the day on the flageolet. Six years later he entered Athens Academy at Tioga Point, and composed the "Tioga" Waltz for the commencement of 1839.

### Enter the Minstrels

It was through Edwin P. Christy's Minstrels, who began their career in the hall of the Mechanics Society at 472 Broadway, near Grand Street, New York, that many of Foster's early songs were heard in public. The Minstrels

were founded in 1846, and eight years later Christy retired, when George Harrington, adopting the name of Christy, took over the troupe.

In 1844, several years before his first real success as a composer, Foster, who inclined more to the arts rather than bookkeeping (he was particularly interested in water-color painting and the study of French and German), had his first song, "Open Thy Lattice, Love," published by George Willig of Philadelphia. This was followed in 1848 by "Old Uncle Ned" and "Susanna," composed and published while he was in Cincinnati. He soon gained a reputation as a composer of Negro minstrelsy; "Louisiana Belle" appearing in 1847; "Nelly Was a Lady," in 1849; "Nelly Bly," 1849; "Camptown Races," 1850; "Old Folks at Home," 1851; "Oh, Boys, Carry me 'Long," 1851, and "Massa's in the Cold, Cold Ground," 1852.

About the time of his marriage on June 22, 1850, to Jane Denny McDowell of Pittsburgh, Foster received an invitation from his publishers to come to New York. The young couple's sojourn lasted hardly a year. After his return to Pittsburgh, Foster seldom left his parents, who were very dear to him, until after their deaths.

The following letters to E. P. Christy regarding the right to use "Oh, Boys, Carry me 'Long," a song which expresses the feeling of a man who has outlived himself, yet, while having much to hope

for, is willing to die, throw an interesting light on the composer whose heaven-sent gift of melody made his heart-songs famous the world over.

Allegheny City June 12, 1851

Dear Sir

I have just received a letter from Messrs Firth, Pond & Co. stating that they have copyrighted a new song of mine ("Oh! boys, carry me 'long.") but will not be able to issue it for some little time yet, owing to other engagements. This will give me time to send you the m. s. and allow you the privilege of singing it for at least two weeks, and probably a month before it is issued, or before any other band gets it (unless they catch it up from you.) If you will send me 10¢ immediately for this privilege, I pledge myself as a gentleman of the old school, to give you the m. s. I have written to F. P. & Co., not to publish till they hear from me again. This song is certain to become popular, as I have taken great pains with it. If you accept my proposition I will make it a point to notify you hereafter when I have a new song and send you the m. s. on the same terms, reserving to myself in all cases the exclusive privilege of publishing. Thus it will become notorious that your band brings out all the new songs. You can state in the papers that the song was composed expressly for you. I make this proposition because I am sure of the songs popularity.

Very Respectfully Yours,

S. C. FOSTER

E. P. Christy, Esq.  
New York.

P. S. Please direct your answer to Allegheny City, Penna.

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## MEDALS AWARDED TO N. Y. CONTESTANTS

### Notables on Honor Committee That Acknowledges Music Week Winners

Prizes won in the recent contests held under the auspices of the New York Music Week Association, of which Isabel Lowden, 299 Madison Avenue, is director, were presented to the winners Tuesday evening in Carnegie Hall. Bronze, silver and gold medals were the symbols of superiority given to the respective winners. Mayor Walker, Governor Smith and Cardinal Hayes were invited to act on the honorary committee. The chairman of the presentation committee was Gustavus R. Rogers, assistant corporation counsel; and James H. Donnelly, assistant director of music in the New York public schools, was master of ceremonies. The medals were presented to the winners by Nelly W. Hughes, registrar of the New York Music Week Association.

Gold medal winners in the interborough final contests follow, all from Manhattan unless otherwise specified: Elementary piano, Emil Koehler; intermediate piano, Samuel Selikowitz, Bronx; junior piano, Ruth Slavsky, Bronx; senior piano, Ida Geber, Brooklyn; open piano, Juliette Glassman; elementary violin, Andrew Brummer; intermediate violin, Evelyn Klein; senior violin, Janette Silverman, Queens; open violin, Herman Kopelnisky, Brooklyn.

Elementary viola, Henry Kirsch, New Brighton, S. I.; junior cello, Morris Bialkin, Brooklyn; coloratura soprano, Ethel Heeren; contralto, Ruby Mae Greene; tenor, Frank Wilderoter, Queens; boy's vocal solo, James Mendler, Brooklyn; clarinet, Harry Wollfe, and trombone, Reuben Cohen, both of the Brooklyn Hebrew Orphan Asylum; chamber music, elementary sonata, Florence Wilkanowski and Stephen Hero, both Brooklyn; advanced sonata, Victoria Danin, Bronx, and Herman Kopelnisky, Brooklyn.

The junior violin contest is to be played off in Carnegie Hall between Aaron Kirsch and Philip Frank, both Brooklyn. Florence Wilkanowski, Stephen Hero and Basil Franco won the elementary trio cup.

The Mixed Chorus of Public School 17, New Brighton, became the permanent holder of the cup for young people's choruses, mixed voices, three-part song, having won it three years in succession. Lillian R. Littlefield directs this group.

Other groups to receive cups (asterisks indicating present holders) are: Chamber Music special class, Greenwich House Music School Ensemble; String Quartet, Edgar S. Stowell Quartet, Bronx House Music School; String Orchestras, Greenwich House Music School Orchestra\*, Bianca Marvin, conductor; Brass Bands, New York Hebrew Orphan Asylum\*, Parochial School Choruses, St. Thomas School, Woodhaven.

Children's choruses, dramatized action song, Chorus of Public School 21, Manhattan\*, Yvonne F. Graves, director; unison song, Chorus of Public School 58, Manhattan\*, Miss Malone, director; Young People's Choruses, boys' two-part song, Boys' Chorus of Public School 17, Richmond\*, Miss Littlefield, director; Women's Chorus, two-part song, Manhattan Ladies' Chorus, Zeta V. Wood, director; Men's Chorus, three-part song, Metropolitan Male Chorus, Peter Boergemann, director.

### GALLO BUYS SITE

#### Impresario Will Erect Theater to House New York Performances

Fortune Gallo, impresario of the San Carlo Opera Company, has purchased a site at Broadway and Fifty-fourth Street, New York, where he plans to build a theater suitable for opera, drama or motion pictures, it is announced. The theater, which will probably be titled the Fortune Gallo Playhouse, will be ready in 1927. Mr. Gallo has recently returned from a trip through Memphis, New Orleans, Chicago, Cleveland and Asheville.

The San Carlo Company will open its season at the Asheville Music Festival in August. This is the third consecutive year that the company has provided the main feature of the festival. "Thais," "Samson et Dalila," "Manon" and

## Cincinnati Gives Honorary Degrees

CINCINNATI, June 19.—Features of outstanding interest marked the exercises held by the College of Music this year. Not only was the honorary degree of doctor of music conferred upon Frank Van der Stucken, but the graduating class was one of the largest in the institution's history. Eighty-six received professional recognition of one kind or another. Eight bachelor of music degrees were conferred; one post-graduate diploma; twenty-seven diplomas, and forty-nine certificates.

Musical Cincinnati combined forces to pay homage to Frank Van der Stucken, in recognition of his notable achievements. Arrangements were made for an especially elaborate and attractive commencement program, as a tribute to this illustrious musician, who for so many years was director of the college, and still is honorary dean of the faculty.

Dr. Van der Stucken was the first conductor of the Cincinnati Symphony, followed Theodore Thomas as director of the Cincinnati May Festivals and of the College of Music, and is a leading figure in musical Cincinnati, where most of his compositions are given their premieres.

Among the graduates Corinne DeCamp won the distinction of receiving three degrees and one diploma within two days. She was awarded the bachelor of music degree and a diploma in public school music from the College of Music on June 11. She also was given degrees of bachelor of science in public school music and bachelor of education from the University of Cincinnati on June 12.

The musical program at the College of Music commencement was given by students. They were: Kathryn E. Curl, who sang "Dich, teure Halle"; Nell Lorie King, who played two movements from Moszkowski's Concerto; Benjamin Groban, who sang the "Vision Fugitive" of Massenet, and Pescha Kagan who played Liszt's E Flat Concerto. F. Paul Anderson, of the University of Kentucky, addressed the graduates.

The commencement exercises at the Cincinnati Conservatory were held on June 10. The musical program was given by the faculty. Dan Beddoe sang to the accompaniment of Tomie P. Williams, and with a cello and harp ob-

bligato by Karl Kirksmith and Joseph Vito. He later sang two excerpts from Mendelssohn works with fine effect.

The Rev. Dr. Frank H. Stevenson de-



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Frank Van der Stucken, Upon Whom the Honorary Degree of Doctor of Music Was Conferred at Commencement Exercises of the College of Music

livered the closing address to the students. Walter Aiken was made a doctor of pedagogy, and Frederic Ayres and Theodore Holland were made doctors of music.

Both the Cincinnati College of Music and the Conservatory announce summer schools. At the latter, Maria Carreras will be in charge of the piano master class, and Thomas J. Kelly will have charge of the vocal master class.

Ann Meale, of the College of Music faculty, presented a number of pupils in piano, assisted by violin pupils of Umberto Neely.

Mary Towsley Pfau, a member of the Conservatory faculty, with the assistance of Margaret Cooke Squibb, gave a concert at Lawrenceburg.

The choir of the Wesley Methodist

listen, nevertheless. The program was the same as that given on New York University campus the previous night, except for the substitution of "On the Mall" for "On the Campus" as a scheduled number.

The Goldman performances in Central Park will be alternated with programs by Max Jacobs and his Chamber Symphony Orchestra. The first concert there by this orchestra was given Saturday evening, June 19. The program included works by Wagner, Tchaikovsky, Massenet, Liszt, Strauss, Mascagni, Verdi, Brahms, Irma de Baun, coloratura soprano, and Mr. Jacobs, as violinist, were the soloists listed. "Caro Nome" from "Rigoletto" and "Meditation" from "Thais" were the song and violin number chosen by the respective soloists.

For the second program, Saturday evening, June 26, Miss de Baun has been announced to sing "Una voce poco fa" from "The Barber of Seville" and an aria by Gounod. The rest of the program will be composed of works ranging from Bach to Tchaikovsky and Sibelius.

### "BLIND SINGER" BY LISZT HAS PREMIERE IN WARSAW

Fragment of Ballad on Tolstoi Poem, Attributed to Master, Given Orchestral Dress

"The Blind Singer," an unfamiliar composition attributed to Liszt, and said to have been discovered during the war in Petrograd, had its first performance by the Warsaw Philharmonic recently, according to a foreign dispatch. The work, the dispatch states, was completed and orchestrated by G. M. Gliniski, a Warsaw composer. Liszt is said to have begun the composition in the form of a dramatic ballad in 1883 during his residence in Russia, basing it on a poem of Tolstoi. He presented the uncompleted manuscript to the Petrograd publisher, Bessel, who after Liszt's death issued a piano version. This subsequently disappeared from circulation.

Episcopal Church, under David Davis, gave the second part of the cantata, "Ruth."

Grace G. Gardner gave her closing recital of the season in the Hotel Gibson. Miss Luecke sang an aria from "Aida" with fine interpretation. Edgar G. Hunt gave an aria from "Rigoletto," and Marciel Schwartz sang several airs of Bellini. Ruby Flugel sang the aria, "O Love, Thine Help," from "Samson and Delilah," with dramatic force.

Edward A. Fehring played the third recital on the organ at the home of Mr. and Mrs. R. K. LeBlond.

Rose Gores-Rockwell gave a recital by her pupils in the Woman's Club Auditorium.

Programs have been issued for two recitals at the Walnut Hills Music School, Philip Werthner, director—one for advanced pupils and one for juniors.

Flag Day was celebrated by the Elks with an organ recital in their Temple by Leo Thuis.

At a meeting of the Musicians' Club the following were elected to office: President, Peter Frohlich; first vice-president, W. S. Starling; second vice-president, Ethelbert Fischer; secretary, Philip Werthner; treasurer, Gustav Clemens; librarian, Leo Paez.

Ralph Lyford directed a concert in the Cincinnati Conservatory on June 7, given by the Students' Orchestra. The students played the "Ruy Blas" overture, and the second movement of Tchaikovsky's sixth Symphony. There was a harp solo by Grace Lauster, a cello solo by Leila Atkinson, and a piano number by Selma Davidson.

Lillian Arkell, organist of the College of Music faculty, assisted by Mrs. Joseph Ryan and others, gave a concert at the home of Mr. and Mrs. R. K. LeBlond on June 10.

PHILIP WERTNER

## SCHOLA ANNOUNCES TWO GUEST LEADERS

### Margarete Dessoff and Hugh Ross Engaged for Next Season

The board of directors of the Schola Cantorum, New York, announce for the season of 1926-27 the usual two subscription concerts in Carnegie Hall.

These will be under the direction of two guest conductors. Margarete Dessoff will conduct the first concert, on Dec. 29. She will present a program of Christmas music, including two Bach cantatas with string orchestra, and works by Brahms, Schubert and other composers. The spring concert, on March 30, will be under the direction of Hugh C. M. Ross, who will direct a miscellaneous a cappella program, including several novelties.

Miss Dessoff, who came to this country in 1923, has been for over twenty years a noted figure in the musical life of Europe. Her Women's Chorus is well known there, having first achieved fame at the Brahms Festival in Wiesbaden in 1912, when Fritz Steinbach was general musical director, and again, in 1917, when Artur Nikisch directed. Miss Dessoff was also leader of the Chorus of the Bachgemeinde in Frankfurt-am-Main and of her own Madrigal Ensemble. Her father was Otto Dessoff, a teacher of Felix Mottl, Nikisch and Wilhelm Gericke. He was conductor of the Royal Opera and Philharmonic in Vienna, the Royal Opera in Karlsruhe and the Frankfurt Opera House.

Mr. Ross was educated at Clifton College, Royal College of Music, London, and Oxford University. He was first prize fellow of the Royal College of Organists at the age of seventeen, and president of the Oxford University Musical Club. In 1921 he was appointed conductor of the Winnipeg Male Voice Choir. He became leader of the Winnipeg Orchestra in 1923, in which year he conducted the Male Voice Choir in Chicago, Detroit, Toronto and New York, and was also guest conductor of the Minneapolis Symphony.

Louis Robert, assistant chorus master of the Schola Cantorum, will train the chorus during part of the season.

### Kinsey to Spend August on Ranch

CHICAGO, June 19.—Carl D. Kinsey, manager of the Chicago Musical College, will spend August on a ranch near Sheridan, Wyo. His wife and his son, Myron B. Kinsey, will accompany him.

## BANDS BEGIN N. Y. OPEN AIR PROGRAMS

### Goldman Has N. Y. U. and Park Series—Max Jacobs Alternates in Latter

The Goldman Band concerts donated to the city by the Guggenheim family will be heard this year again in Central Park. For several seasons the Goldman Band played on the Mall, but last year transferred its activities to the campus of New York University. The Band had been listed for fifty concerts at the University again this summer, but that number has been reduced to forty—on Monday, Wednesday, Friday and Saturday evenings. In addition, thirty concerts have been scheduled in the Park—on Tuesday, Thursday and Sunday evenings.

At the first concert of the New York University series, June 14, 15,000 persons were present, despite threatening skies. Lotta Madden substituted for Emily Day and sang "O Don Fatale" and an encore. Waino Kauppi, cornetist, showed remarkable skill in a "Fantasie Brillante" by Herbert Clarke. Numbers by Elgar, Wagner, Thomas, Liszt and Sibelius were on the Band's scheduled program. Mr. Goldman had to add encores. Two works of his own were played for the first time—"On the Air" and "On the Farm." Later he played, as scheduled, "On the Campus" and "On the Mall," also by himself.

Bad weather also threatened the first of the Goldman Band's Central Park series, but there were 5000 present to

"Andrea Chenier" will be added to the repertoire. The guest artists will be Marie Rappold, Anna Fitzu, Josephine Lucchese, Anne Roselle, Bianca Saroya, Stella De Mette, Rhea Toniolo, Franco Tafuro, Dimitrio Onofrei, Emilio Ghirardini and Manuel Salazar. Carlo Peroni will be chief conductor.



# National Federation a Vital Factor in U. S. Music Life

**M**USICAL AMERICA will begin next week the publication of a series of articles concerning the history and activities of representative clubs enrolled in the National Federation of Music Clubs. Believing firmly in the importance of the work being carried on by the Federation in the development of musical appreciation and practice in the United States, we wish to give due credit to the individual clubs for their accomplishments in their respective communities.

Mrs. Helen Harrison Mills, editor of the official bulletin of the Federation, was asked to prepare an introduction to the series. The accompanying article from her pen sets forth the general progress of the Federation and the scope of its activities.—Editorial Note.

By HELEN HARRISON MILLS



**DAWNING** recognition of the necessity and value of organization and co-operation, if America were ever to become a musical nation, as demonstrated by a few leaders of the few scattered musical clubs to be found in the United States in 1897, and 1898, was responsible for the permanent organization of the National Federation of Music Clubs, of which organization Mrs. Edgar Stillman Kelley is now president, in January of the latter year. During the twenty-eight years that have since passed, this national body, with its laudable aim of making music an integral part of the civic, industrial, educational and social life of the nation, to encourage and advance American musical creative art, and to promote American artists, has reached in numbers over 3000 music clubs, comprising a total of 200,000 members. With its seven departments, namely, education, American music, extension, junior, finance, legislation and publicity, firmly established and functioning, it constitutes one of the most potent forces in the musical life of America today, and unique in its purely philanthropic character.

## Growth of Organization

How much effort, sacrifice, courage and vision have been necessary in the activities undertaken, only those who have performed the service, or who have watched the gradual growth of the organization, can know. Slowly, but surely, progress has been made. Year by year more clubs have become affiliated, more organizations have taken up the various lines of endeavor, until, for the past twelve years, steady and heartening advancement has been made. With the establishment of the State organizations in 1915, each functioning within itself under the national sponsorship, a great incentive to the work of extension was created, with the result that fifty States and territories, including Alaska and the Hawaiian Islands, are now numbered in the National Federation. In 1923, a record was made in that the entire previous number of clubs was doubled, and the subsequent addition of bands, orchestras, choirs, men's choruses and men's clubs in ever-increasing ratio has added commensurate strength to every club, State and national activity.

Interesting, indeed, is the fact that of the 3000 clubs, which, to date, have joined the Federation, over 1000 are junior or juvenile clubs. One reason for this large proportion of children's clubs may be the establishment, three years ago, of a separate department for juniors, emphasizing the fact that the children of today will be the musicians and audiences of tomorrow. This, with the programs provided for and by the juniors, with a special junior day at State and national conventions, music memory contests, State junior contests in instruments and voice, courses of study published for them, the institution of junior choruses, orchestras, bands and harmony classes, and the very recent plan to use musical cross-word puzzles, has made this section a vital factor in the music club world.

Of the many constructive and helpful lines of effort which have occupied the attention of workers in the Federation during all these years, nothing, perhaps, has yielded better results, nor been more appreciated, than the contests held every two years for young American musical artists, in voice, violin and piano. Started in 1913, with the express object of giving talented young musicians a chance to be heard, these contests, held in a series of three, State, district and national, have enlisted the interest of and given encouragement to over 5000 of America's young concert artists and have amply proven the worth of such effort in behalf of native musical ability. The cash prizes of \$500 each in the four classes, and the opportunity given the winners of being heard at the biennial conventions by delegates from all parts of the country, have augmented interest greatly in the most recent contests. In addition to these prizes at the biennial convention to be held in Chicago next April, an additional \$1000 is offered if a female voice of operatic caliber be found among the winners.

Of great significance, also, has been the institution of competitions for American musical compositions, which, beginning almost twenty years ago, have added, biennially, many worthy works to America's musical literature, in practically every branch of musical composition. The total amount of prizes thus far has amounted to over \$25,000. Accompanied by the production in adequate manner of prize works at the biennial festivals, these competitions have done much to stimulate composition in this country, and were indirectly responsible for the entirely American music program which was given by the Federation at its Asheville, N. C., biennial convention in 1923, when it was discovered that a week's program of native music was not nearly sufficient to present the best of American musical works.

## Four-Year Course

One of the most commendable of the recent undertakings of the federation was the inauguration of a four-year course of study in 1923, for the benefit of club members, designed to assist them to a better understanding of music and musical programs. In their order, the books to be studied are as follows: First year, "The Fundamentals of Music," Karl W. Gehrkens; second year, "From Song to Symphony," Daniel Gregory Mason; third year, "Musical Instruments," Edgar Stillman Kelley, and, fourth year, "Epochs in Musical Progress," Clarence G. Hamilton. A fifth book has now been added on the "History of American Music." This course is being studied by thousands of club members and the result, in intelligent understanding, should be by no means inconsiderable. A plan for the rating of clubs according to accomplishment, thus augmenting interest in Federation work, has also been adopted within the year.

## Church Music Department

To interest Sunday school students and church-goers in good hymns, a very effective campaign has been in progress in the church-music department for the past four years. A new hymnal called "Songs of Service," the Federation hymnal, has been compiled for use in the churches, upon which hymn contests, the first of their kind, have been inaugurated to such purpose that religious educators, ecclesiastical schools, pastors of all denominations and churches everywhere have adopted the hymnal and are holding annual hymn contests, to the end that better and more spiritual hymns may be used and appreciated. A direct result of the effort is the ten-day religious conference to be held at New York's Chautauqua this summer, under the direction of the church-music department of the Federation.

Coming down to happenings of still more recent date, the efforts which this national body has put forth in behalf of American operatic works and their performance, have begun to bear fruit in the first presentation of three operas by American composers in the past two years. This stresses tangibly the importance and the need of encouraging opera of, for and by Americans as a step toward having our own American operas and our own American opera houses. Made possible by the financial support of the cities in which they were given, and sung by American artists in the English language, these works, given un-



Helen Harrison Mills, Editor of the National Federation of Music Clubs' Official Bulletin

der the supervision of the Federation, are as follows: "Alglala" by De Leone, performed first in Akron and again in Cleveland; "The Echo" by Frank Patterson, given its premiere at the Portland, Ore., biennial convention in 1925; and Ralph Lyford's "Castle Agrazant," presented for the first time in Cincinnati last April. What, if anything, will be done with these operas by the operating organizations remains to be seen, but, at least, a beginning toward our own operatic art has been made through the efforts of the music clubs.

## Varied Activities

Many other laudable activities are being engaged in. The establishment of the Federation's own official organ, the *Official Bulletin*, five years ago, is still

cause for gratification both as an invaluable record of events and a much-needed medium of communication between the Federation personnel. The first concerted effort to interest the newspapers in the United States in music news is also credited to this organization, more than 500 newspapers having started music sections, regularly edited. The Educational Bill before Congress is being strongly supported, looking toward a chair of music and a national conservatory. Also, among the many avenues of educational work, considerable achievement has been made in the public school music department, whose object is the betterment of music in the schools, the acquiring of credits for music study and the establishing of State music supervisors. The institution of a past presidents' assembly, concerning for the Federation the interest and efforts of all past executives, and having for its immediate object the securing of funds for the cash prizes for the young artists' awards, has added a strong working force to the ranks. In foreign countries, the National Federation is not unknown. Through the reciprocity committee, relationships, tending to make American music better known and understood abroad, have been made with England, France, Canada and Australia, resulting in a federation of music clubs in England and one contemplated in each of the two last-named countries.

A tangible evidence of confidence in the Federation comes with the commission from the Sesquicentennial Exposition music committee of Philadelphia, to conduct for them the inter-State student contests this fall, with prizes amounting to \$4,000. Indeed, the National Federation of Music Clubs, giving more than 2500 concerts a year, in which it is urged that half the artists engaged be American artists, holding more than 30,000 club meetings each season featuring music exclusively, increasing the concert patronage to more than a million in ten years, feels that it has made a good beginning toward reaching its goal of "making America the music center of the world."

## Arion Club Will Have Subsidiaries

**MILWAUKEE, June 19.**—The Arion Musical Club, which is making plans to celebrate its fiftieth anniversary, has hit upon a new idea for giving the citizens of smaller towns some of the musical privileges and opportunities of large cities.

One of the unique plans is that of organizing subsidiary Arion Clubs in a group of towns surrounding Milwaukee. Selected singers will be gathered in each of these towns, placed under a competent director, and will then appear in Milwaukee when the festival concerts of the Arion Club are given.

The first city where such a subsidiary club will be organized is Racine. The

best musical talent in Racine will be invited to join the Racine Arion Club. The leader of this subsidiary will meet in Milwaukee with the Arion Club every week and thus get the style of interpretation set by Dr. Daniel Froehner.

It is also planned for Dr. Froehner to visit these smaller clubs as often as possible, to give them the benefit of his training. Near the close of the season several mass rehearsals will be held in Milwaukee so that the entire body of singers will be welded into a smooth-working group.

With the automobile and the development of rapid interurban service, nearly a score of towns are close to Milwaukee, in a transportation sense. The small-town singers will also enjoy singing great works with large orchestras and fine soloists. The plan is expected to be of great value in developing good singers in small towns and will bring in hundreds of patrons to the city to hear good music, through their interest in their own local singers.

After the Racine club is begun, the plan will be spread rapidly to other cities, so that the singers will be ready to begin in the fall season in several places. It is believed this experiment will be of great interest all over the United States, where scores of outlying towns can come to engage in the large city musical affairs. C. O. Samsom.

## Damrosch Given Degree by University of Pennsylvania

**PHILADELPHIA, June 19.**—Walker Damrosch, conductor of the New York Symphony, has been given the degree of doctor of music by the University of Pennsylvania, in connection with the 170th commencement. Fifteen years ago Mr. Damrosch was given a similar degree by Columbia University. The commencement exercises at the University of Pennsylvania were attended by 1500 persons. The degrees were conferred by the president, Dr. Josiah H. Penniman.

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## "BLUES" ENLIVEN "POPS"

### Gershwin's "Rhapsody" Is Feature of Boston Program Under Jacchia

**BOSTON, June 21.**—The feature novelty of the Boston Symphony "pops" season was the performance of Gershwin's "Rhapsody in Blue" for piano and orchestra with Jesús Sanroma as soloist.

In its new symphonic garb, the Rhapsody achieved a sonority richer than that obtained by the original Paul Whiteman performance. In place of the biting brassiness was a mellower resonance more in consonance with the conception of symphonic jazz. The players entered into the spirit of the work, wholeheartedly and cut dignified instrumental capers. Agide Jacchia conducted the work with a real jazz flair, and Mr. Sanroma played the solo part with virtuosic brilliance and syncopated dash. The audience, at times amused at the enforced antics of its celebrated orchestra, greeted the innovation with much applause. The Rhapsody will be repeated on Saturday, June 26.

Special nights at the "pops" were as follows: Wednesday, Boston Saxophone Orchestra; Friday, Burdett College; Sunday, Russian-Tchaikovsky program. HENRY LEVINE.





French Critic Denounces Crimes of Cinema Conductors—Maria Jeritza Dislikes Cigars—The British General Strike and What a Musical Strike Would Mean in America—Stephen Foster's Anniversary—"Chaliapine" Versus "Chaliapin"—Advantages of Multiple Arms for Operatic Singers—Problem of the Proper Vocabulary for Lady Conductors When Orchestral Rehearsals Need Stimulation—Mascagni Calls Jazz Musical Cocaine

DEAR MUSICAL AMERICA:

WHEN the dearth of concerts leaves the music critic at a loose end, he roams afield in search of subjects on which to keep his pen in practice. He can always find one perennial topic for comment, and that is music in conjunction with moving pictures. Emile Vuillermoz recently fell back on this reliable *cumulo scribendi*, and I judge from his article in *Candide* that all is not well with the cinema orchestras in Paris.

"Publishers of serious music," he writes, "to whom a large Sunday concert returns only a derisory sum, have not been slow to realize the benefits they can derive from the innumerable small orchestras, which from one end of the year to the other play miniature symphonies from two o'clock till midnight. This activity is translated into a total of royalties that interests them extremely. In order that this revenue may not escape them, they hasten to issue arrangements of the masterpieces on their shelves, reducing the instrumentation to a small orchestra, to a septet, a quintet, a quartet, a trio, or even to a violin and piano duet. Whatever the poverty of a theater in musical resources, there can be obtained a correspondingly reduced score of *Scheherazade* or *Le Martyre de Saint Sebastian*.

"Is it necessary to protest against this abuse which, in the case of impressionistic music, constitutes a veritable treason? There are certain limits which should not be transgressed. Certain works of Wagner, Rimsky, Debussy, Ravel or Florent Schmitt can be arranged for a reduced orchestra, but others are irremediably deformed if one deprives them of instrumental colors which are indispensable. In such a case, one produces a result exactly the opposite to what one flattered oneself would be attained. Instead of increasing appreciation of the work in question, one turns away from it a public which, repelled by its apparent mediocrity, classes it once for all in the category of tiresome works.

"Some of our best orchestral leaders in cinema theaters are guilty of this action. And there is another crime which they commit with surprising unconsciousness. Certain music accommodates itself admirably to all kinds of situations. One does not realize with what extraordinary facility the symphonies of Beethoven or the Franck symphony, for example, fit the peripetias of a society scenario or the imagination of a Hollywood star. Wagner defends himself better: the theater has enriched him with protective devices. When the

blonde stenographer takes leave of her father and boards the train for the city, one would not dare accompany this separation with *Wotan's* farewell to *Brünnhilde*. But the *Pastoral* symphony or the C minor agree perfectly with a picnic in the woods or with the 'blows of fate' which strike the millionaire's son.

"As historical monuments are preserved, I would like to protect certain delicate works from the daily servitude imposed on them by vandals. One of these is, to my mind, the adorable andante from Debussy's quartet. These tenderly meditative pages should be savored in an atmosphere of intimacy. But it has been the custom for some time to use this dreamy music at the end of a film—when a sick child is restored to health, when a blind man recovers his sight, when two misunderstanding lovers are reconciled or when a financier is saved from ruin by an associate. The music is never continued long; the necessities of the action quickly interrupt, and the orchestra attacks a lively piece or a foxtrot.

"What musician has not suffered from this artistic carelessness and sacrilege? Is there no way to prevent this outrage to masterpieces?"

If M. Vuillermoz were to visit the American scene, he would not find us guiltless of some artistic mistakes in this line.

IN your last issue I read with satisfaction the news that the Chamber Music Society of San Francisco is to continue in existence under the name of the Persinger String Quartet. The many friends of this excellent organization felt no small perturbation at the possibility of its disbandment because of the illness of the founder, Mr. Elias Hecht, and the withdrawal of his financial support.

Mr. Hecht will always have to his credit the idealism and the perseverance with which he maintained the Chamber Music Society for fifteen years. He carried on a difficult task with unflinching zeal and courage, and he had the satisfaction of realizing his ambition that a San Francisco ensemble should attain a national repute.

Through the sponsorship of the Persinger String Quartet by the Community Arts Association, Santa Barbara gains a distinction that San Francisco loses. The change of locale is a minor matter, however, for the important point is that the quartet will remain intact. The artistic standing of the group is established beyond cavil, and its dissolution at the height of its activity would have been regrettable. Its material welfare is assured for the next two years, and I extend my congratulations to Louis Persinger, Louis Ford, Nathan Firestone and Walter Ferner.

IT now transpires that Maria Jeritza's suit against a New York tobaccoist because, she alleges, he used her name for one of his cigars, is based upon an innate bias against that weed—at least in the cigar form.

In an interview with a representative of the *London Daily Express*, the soprano stated that she loathes cigars. Attendants at the St. Regis in New York, where the diva stays during her residence in this city, can vouch for the fact that Mme. Jeritza has what amounts almost to a "phobia," where smoky rooms are concerned. It is not only that it is so bad for the lungs, but—hist! a secret—it is said the coiffure.

At any rate, Mme. Jeritza held forth as follows to the surprised British reporter: "Their scent nearly drives me mad, and even my husband does not smoke cigars in the room with me. I do not smoke at all, and, as for cigars, why, they get into your hair."



THE general strike which not long ago threw Britain into a state of chaos, had, of course, not a few echoes in the musical life of that country.

Thus, in some cases, artists cancelled their contracts, others had the (not unique) experience of playing to almost empty halls. Almost all for a few days were denied the thrill of reading about their music-making next morning, since

the presses were run—if at all—by painfully heroic efforts of a few volunteers.

An amusing coincidence of the strike, writes H. E. Wortham in the *Musical News and Herald*, was the fact that the popular song, "Valencia," found its way over from Paris at just that time. Its swaying, if somewhat banal, lilt punctuated everywhere the chug of barbed-wire draped trucks and other strange vehicles.

Says Mr. Wortham: "'Valencia' helped to unload milk cans at Paddington, to beguile the hours of 'specials' on duty. . . . A milkman, as he sorted his clinking bottles, whistled it. . . . An underground worker in plus-fours broke off. . . . to wish us a cheery good morning. . . ."

"Musically, the strike was disappointing. One would have liked it to have thrown up something that our children's children would sing; something to express the grit, the solidarity, the high spirits, the determination to put Old England on her legs, the new spirit of camaraderie which the crisis evoked. And it gave us 'Valencia.' Well, ingratitude is a common failing and perhaps there was something in the soothing swing of this Spanish serenade which was exactly the medicine we required.

"Someone is singing it now as I'm writing this, probably someone will be as you are reading it. Is it not time that it, too, should be called off?"



FROM California comes a distant echo, with a variation of its own, of this industrial disturbance. Lee S. Roberts, who represents the Chickering piano in San Francisco, has advocated a general music strike in the United States. Not that he suggests a universal silence of professional musicians for the purpose of raising their economic status—far from that.

What he has in mind is a Music-less Week. Realizing what the annual feasts of Music Week have done toward the stimulation of public interest, he intimates that seven days of compulsory musical fasting might have a similar effect. He would experiment with famine, as well as with satiety.

If his plan were put in operation, there would be no music of any kind performed in public during the duration of the strike. The churches would begin the week with services devoid of organ and choir; there would be no concerts, no operas, no musical comedies, no theater orchestras and no music for dancing; the radio broadcasting stations would send forth news and lectures—but no music. In all the land there would be no music obtainable save the amount that each family could supply in the homes.

Mr. Roberts may be relying on the psychological fact that mortals value a thing in inverse ratio to the supply. His idea has the merit that it would demonstrate in the most direct way to the millions of our population the indispensability of music as a part of daily life.

AN imp of mine who frequently travels to Pittsburgh to get pointers on handling coal, brings back the information that the date of the Stephen Foster anniversary celebration in that city has been changed from Sunday, July 4, to July 5, which, coming a day later, happens to be Monday.

Foster was born on the fourth; but as the fourth this year is indicated on calendars under the Sunday heading, Pittsburgh clergymen (so reports mine imp) objected to festivities (even musical ones) on that day.

Of course, the clergy, toward whom I am more respectful than they sometimes

credit me with being, have every right to speak their minds, and record whatever protests they feel are justified against anything. This is one of their proper functions. But in this case I cannot help wondering if they are acting in the best interests of the community. I have always regarded music as a gentle and an uplifting art—in spite of the way certain ultra-modernists are banging it about; and isn't Sunday a good day for the exercise of such an improving influence?

A possible reason for this ministerial objection may lie in a feeling that, as Sunday is already equipped with good things which are lacking on other days, music should be reserved for the time when it will do the most good. As Pat once remarked: "The moon is worth a lot more than the sun because it shines at night when we need light, while the sun shines only in the daytime, when it is light anyhow."

I AM a little hurt at Dame Nellie Melba. And this is why. She told Chaliapin after he sang "Mefistofele" in Covent Garden, that he was the "most perfect devil" she had ever seen—or something to this effect. Has Dame Nellie forgotten about me? Or—horrid thought—does she rank me among the failures? I may have to brush up my high and low notes and rehearse a little more sedulously.

But, in connection with Chaliapin's return to London, what interests me almost as much as our Russian friend's success (even if this be at my own expense), is the fact that a recent issue of *Punch* contains no fewer than two poems about him and illustrates one of these with a portrait, seriously drawn by Bernard Partridge, which occupies nearly a full page.

Nor is this all. Mr. *Punch*, referring in one instance to "the greatest basso of all time," has the courage (or the stubbornness—I don't know which) to spell the singer's name with an "e" at the end, although this isn't being done any more. And, as if to rub it in, he begins one poem: "Once you were *Tour* of the scene," and ends it "Feodor Chaliapine."

Obviously, Mr. *Punch* pronounces the name "Shally-ah-peen," with the weight falling on the last syllable. This is exactly what I used to do before I knew better. And if I didn't know better sooner than I did, it was Friend Chaliapin's fault—or, at least, it was owing to the mistake of a friend of ours. For, when this colossus among singing actors revisited the United States, I besought this friend to ascertain from him, as a personal favor to me, how he spelled and pronounced his name. My friend came back with the statement: "He spells it 'Chaliapine' and accents the 'peen' at the end."

So far, so good. But all my musical acquaintances among the intelligentsia talked glibly about "Shally-app-in," with the accent on the "app."

I spoke to one of these musicians and remonstrated, quoting the friend who had brought reliable information from Mr. Chaliapin himself.

"But," said this new informant, who, incidentally, is a Russian scholar, "I, too, have the authority of Mr. Chaliapin, and it is as I say."

Even my polyglot faculty hesitates before the pronunciation of Russian proper names, for they follow no fixed rules of accent. Subsequent investigations proved that my second informant is correct. But those who have any doubts on the subject are advised to drop the last name altogether and speak of the genial giant as "Feodor."

WANDERING to and fro upon the earth the other day, I met a tenor who complained, in brilliant verbal roudades, of a paragraph published in your last "Personalities." Your "Personalities" Editor had quoted Friend Newman as suggesting that opera singers were limited in the buskin business by the possession of only two arms. And the esteemed critic, the aforementioned Newman, whose importance is not minimized by the fact that he is always earnest, had specifically referred to tenors.

I'm sorry my singing acquaintance felt hurt, but I can't help thinking the idea has much to commend it, and might well be considered by Mother Nature. Just think how useful an extra arm or two would be to *Maurice*. When he sings "Di quella pira" he could wave

[Continued on next page]



[Continued from preceding page]

his sword with one hand, point to the blazing pyre with another and, to emphasize his remarks, pound on a convenient table with a third clenched fist.

In the Garden Scene of "Faust," too, supplementary arms could effectively be employed. Two could be used for the customary business of embracing *Marguerite* (though I have seen shy young singers who feared to come so close to a *Gretchen* of particular renown, and possibly of uncertain temper in regard to presumptuous youngsters), the fingers of a third hand could, simultaneously, pluck a tender blossom as a suitable offering, and with a fourth hand, signals could be exchanged with me as I hover in the background. (Truth to tell, I've often experienced a little diffidence in this crucial scene, and would appreciate indications as to how much I ought to come forward and how much tact I should exhibit by remaining at a polite distance.)

A double allowance of arms for the *Duke* would undoubtedly give point to his actions when he rakishly visits the ménage of *Sparafucile*. With careless, easy gestures, such as naturally belong to persons of noble birth, *His Grace of Mantua* could distract attention from "La donna è mobile" by playing solitaire with two hands, drinking with a third, and twirling a fascinating moustache with a fourth.

Yet, even granting all these advantages, I foresee that tenors, in such a happy case, would need to exercise caution. When *Rodolfo*, for instance, hunts for *Mimi's* lost key, he would need to keep at least two hands in his pockets, lest, in a multiplied groping on the floor, he find the missing article in advance of the discovery indicated in the score. And my blood runs cold, in spite of the temperature of my sanctum, when I think of *Canio* assaulting his drum with more than the usual number of drumsticks.

Altogether, I wonder, as the possibilities of Nature adopting this four-armed proposition grow in my mind, if the improvement had better not be applied to conductors instead of tenors. Just how your *Toscaninis*, *Papis*, *Serafinis*, et al, manage to point so many different ways all at once has often mystified me. Let 'em have more arms, by all means, as many as dear old *Madam Nature* can spare from her apparently inexhaustible storehouse of these commodities.

And if *Nature* refuses to take the hint (as, I regret to say, she has a habit of doing), let some Edison perfect a new machine for conductors, a variety of semaphore with artificial arms which could be controlled by a set of buttons at a central desk. I'm all for progress in art.



I AM intrigued by the Schola Cantorum's announcement of two guest conductors—Miss Margarete Dessoff and Mr. Hugh C. M. Ross—for next season.

But one thing has always puzzled me about lady conductors. If they are ladies, how can they say the things men conductors say at rehearsals? If they don't say the sort of things men say, how can they manage rehearsals?

Victor Herbert was a past master of the art of verbal expression on such occasions. Once, when he was engaged to conduct a few special performances of an orchestra that had been hastily assembled, he cried: "Will you ditch-diggers, hod-carriers, brick-layers and dock-hands please try to play like musicians—even if you aren't!"

Yet dear old Victor could be the soul of affability, as I gladly bear witness. Only once, in the course of some delightful talks I had with him, did this amiable American register annoyance, and then it was my fault.

We had been discussing Irish folk-

songs, in which Herbert—a true Son of Ireland if ever there was one—was deeply interested. He said: "You know, many lovely melodies attributed to other countries really belong to Ireland—that is, they had their origin in Ireland. And that is because St. Patrick, who founded many monasteries in France and other places, carried with him music which later came to be identified with that country."

With all the innocence I could muster, I asked: "Then it isn't true that St. Patrick was a Scotchman?"

Over the benign countenance of my companion there descended a cloud. "Forget it!" he almost shouted.

But I never did.

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POOR, long-suffering jazz has been dealt what was doubtless meant to be another deadly blow recently—by one who dwells far from the native habitat of the syncopated species. An *Associated Press* dispatch informs me that Pietro Mascagni, referred to therein as the composer of an opera called "Cavalleria Rusticana," which has attained some degree of popularity in certain circles, told the Rome correspondent of the *London Evening News* that jazz ought to be treated as you would treat a viper and even worse, or words to that effect.

"I believe that jazz in all of its different forms and developments should be stopped," said the Signor. "The governments of the world should stop it in the same way that they are stopping opium smoking and the use of cocaine. For this so-called music is to the spirit what opium and cocaine are to the body."

I wonder just what such an amendment to an international constitution would do toward making bigger and better citizenry. I fear—I sadly fear—that bootleg jazz would become the order of the day. Pre-war jazz would be at a premium and the little knots which gather to whisper of other things today would then be discussing the powers of a trombone and saxophone mixture with just a touch of clarinet—not too much, just enough to give it that tang.

I am also not a little afraid that I much more closely resemble a devotee of "happy dust" as I careen drowsily out of the Metropolitan following my one-hundredth slumber over the troubles of *Santuzza*, *Turiddu*, et al, than I do upon emergence from one of Broadway's dens of rhythmic iniquity, deplores your

*McPherson*

## GOING TO EUROPE

Artists Seeking Holidays Figure on Decks of Outgoing Steamers

Europe-bound liners last week took away many artists for their summer rests. *Lucrezia Bori*, Metropolitan soprano, was the exception. Miss *Bori* reversed the rule and returned June 18 on the *Berengaria*, to go to Chicago to fill her summer engagement at *Ravinia Park*.

*Beniamino Gigli*, tenor of the Metropolitan, with his wife and children, sailed for Italy on the *Conte Biancamano*. Mr. *Gigli* will give several concerts on the other side. Mrs. *Adele Martinelli*, wife of *Giovanni Martinelli*, Metropolitan tenor, and her children were on the same ship. *Pietro Yon*, composer and organist, also sailed on the *Conte Biancamano*, accompanied by his family. *Constantino Yon*, organist, brother of *Pietro Yon*, was also a passenger.

Mrs. *J. Harrison Irvine* of Carnegie Hall, sailed on the *Conte Biancamano*, accompanied by a small party of young women for a three months' European tour of musical and educational import. *Maude Douglas Tweedy*, New York vocal teacher, sailed on June 18. She will

**Chapman Receives Doctor of Music Degree from Maine University**

BANGOR, ME., June 19.—With impressive ceremony, William Rogers Chapman, founder and for thirty consecutive years conductor of the Maine Music Festivals, received the degree of doctor of music from Harold Sherburne Boardman, president of the University of Maine, Orono. This honor was bestowed at the commencement exercises. Mr. Chapman was accompanied by Mrs. Chapman and their daughter. J. L. B.

spend her vacation mostly in Italy, with a short stay in France. She returns Oct. 1.

Bruno Huhn, New York composer and vocal teacher, is among those who are to sail soon. Mr. Huhn leaves on July 3 on the *Minnetonka* for a vacation in France and England. He returns Sept. 6.

## William J. Guard Sails on Roussillon for Rest in Continental Resorts

William J. Guard, press representative of the Metropolitan Opera Company, sailed for Europe on June 17, on the



William J. Guard

as 'Alphonse.' He has a farm there, in Provence, you know, with about 150 acres of vineyards where he makes a wine that is as good as Burgundy. No Volsteadism in that locality!

"When I leave France, I shall go to Milan to meet Mr. Gatti—and then for a few lazy weeks at Bellagio on Lake Como. Beyond this I have no plans. I don't even know when I am going to be where. I don't believe in mapping out an entire European trip before you leave this side.

"One thing is certain: I have no intentions of hearing any music. Some jazz, perhaps, here and there, but that's all. Speaking of jazz, I don't believe any wide-awake living composer can escape jazz rhythms. Jazz glorifies rhythm. All this academic discussion of the merits and demerits of the thing makes me tired! Jazz is and that's all there is to it!"

Mr. Guard will sail home again early in September so as to be on hand when activities begin at the opera house six weeks or so before its doors open for the winter's audiences. J. A. H.

## ANNIE FRIEDBERG PLANS OFFICE REMOVAL IN FALL

Summer Activities and Engagements of Artists Under Her Management Announced

Annie Friedberg announces that on Sept. 10, after her return from abroad, she will take up her managerial activities in new quarters, at 720 Fisk Building, 250 West Fifty-seventh Street. Miss Friedberg's removal to larger offices comes after a period of more than fifteen years in the Metropolitan Opera House Building, where she has been established since she began as a manager. During that time she has directed the bookings of many musicians prominent in concert and opera.

Summer plans and news of next season engagement for some of Miss Friedberg's artists are announced. Ethel Leginska summers in Europe, from June until September. Donald Francis Tovey, pianist, will be in California from July until September. On Oct. 29, 30 and 31 he will play at Harvard University, Boston, and Wellesley, Mass., respectively, and will appear in New York on Nov. 2 and in New Concord, Ohio, on Nov. 5.

Helen Bock, pianist, is in Paris. Barbara Lull, violinist, tours France, Holland and England until October, while Rudolf Laubenthal, tenor of the Metropolitan Opera, is in Germany. Elsa Alsen, Wagnerian soprano, was scheduled to sing in Philadelphia on June 21 and 22. She will spend from July till September in Maine, and October in California. Mme. Alsen has been engaged to appear in Baltimore on Nov. 23 and Rochester on Feb. 24.

Phradie Wells of the Metropolitan

## BRITISH COLUMBIA HAS GALA FESTIVAL

Milestone in Development Marked by Artistic Progress

By A. Winifred Lee

VANCOUVER, June 19.—The fourth annual British Columbia Musical Festival was a special milestone in the artistic development of this city. The adjudications were well attended each day, and the final concert brought a capacity audience. One of the high lights was the choral singing, the first prize going to the choir of Chown United Church (Young Men's Department) with H. M. Drost, conductor, and Ethel Harris, accompanist. The David Spencer Shield was also awarded this group.

Edna Crittenden, winner of first prize and gold medal in the gold medallists' instrumental class championship competition, was given an ovation, as the audience remembered her triumph in winning the Jackson Hanby Cup last year. James M. Morgan was conductor for West Vancouver Musical Society, winning first prize and the Men's Musical Club Shield. The Jackson Hanby Cup was won this year by Amy Fleming, contralto. The silver challenge cup in piano solo classes was won by Arline Falconvitch. A special feature of the Festival was the large number of entries. There were nearly 4000 competitors, including 3000 school children in fifty-eight choirs.

The "choir of all nations," from Strathcona School, under Nellie Harrison, won the Stevens Shield. Included in the nationalities of this group are Japanese, Chinese, Italian, Russian, English, Scotch, Slav, Jewish, Serbian, Swedish and New Zealand singers. Elocution was added to the Festival this year, Mrs. James Peter Ferguson winning the first prize and gold medal. Adjudicators were Hugh S. Robertson, Clifford Higgin, Mr. Welsman and Margaret E. A. Crawford.

Under the leadership of W. H. Barton the Vancouver Women's Choral Society gave an interesting program, assisting artists being Bettie Cross, Aubrey Clarke, bass, and Frank R. Leland, violinist. Trios, duets and solos were given by members of the Society.

A piano recital was given recently by pupils of Elizabeth Nobel and Nancy Paisley Bann. Those contributing were Elsie Lough, Jean Meredith, Marjorie Ball, Annie McLeod, Kenneth Beckett, Kenneth Hope, Louise Draper, Elsie McLagan, Marion Scott, Emma Engelland, Eleanor Holder, Viola Williams, Ralph Lear, Dorothy Williams, Marion Sweet, Mabel Munro, Edith Platt, Elsie Taylor, Phyllis Watkins, Freda Waters and Eva Barton.

appeared in Cedar Falls, Iowa, on June 15. She will be in Missouri and Colorado during July, August and September, and is scheduled for a tour through the Middle West in October. Arnold Gabor, also of the Metropolitan will be in South America until October. May Barron, contralto, is listed for a tour through Colorado.

Edwin Swain, baritone, will be in North Carolina in July, being engaged to appear in Greenville on July 29, and will spend August in Southampton, L. I. Florence Bowes, soprano, is in Paris, the Hilger Trio in Czechoslovakia.

The Lenox String Quartet will be in Cummington, Mass., in July and August and in Lime, Conn., in September.

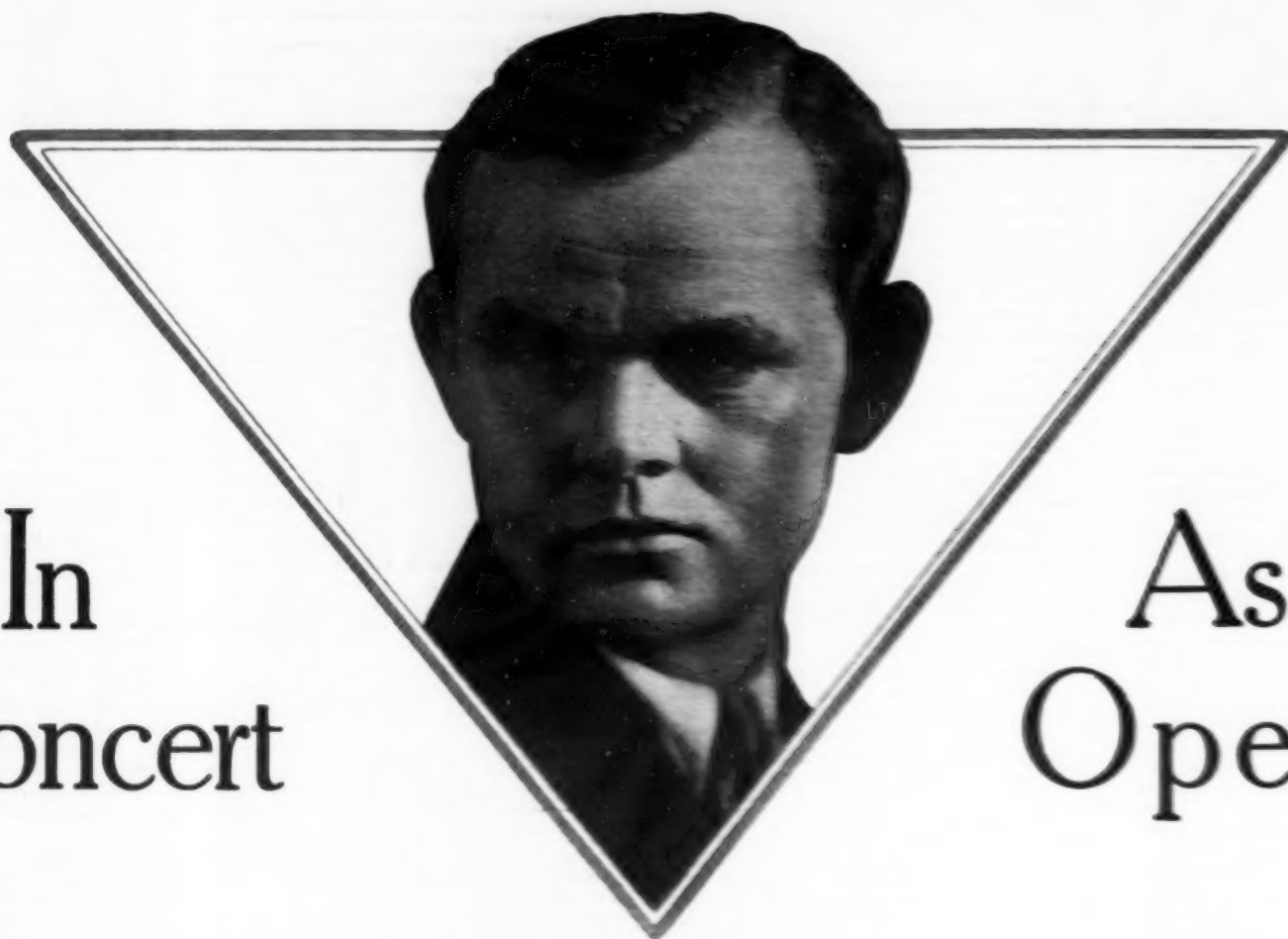
George Perkins Raymond, tenor, spends June in Paris, July in Berlin, August at Salzburg. He will make a tour of Italy in September and, after visiting England, returns to America.

## Russian Composers' MSS. Given to Museum

A NUMBER of precious manuscript scores by noted Russian composers have been presented to the museum in the Conservatory, reports from Leningrad state. These works were formerly the property of the publishing house of Belaieff, in the archives of which they were preserved. The MS. scores include works by Scriabin, Rimsky-Korsakoff, Borodin and Glazounoff.



# TIBBETT



Is In  
Concert

As In  
Opera

## An Electrifying Singer and Outstanding Personality

CHICAGO HERALD-EXAMINER, June 2, 1926.

Mr. Tibbett presents the somewhat rare spectacle of a baritone who is as popular with the public as a tenor. The reason why this is so is probably because there are few baritones as good as Mr. Tibbett. He has a voice that is exceptional in range and ingratiating in quality. It can be subdued to a soft mellowness without losing its characteristic timbre, or it can rise to heights of power that dominate.

KANSAS CITY TIMES, Feb. 4, 1926.

The voice is one of the best new voices heard here in years. It is, for one thing, truly a baritone, and not merely a low tenor. It had plenty of volume for the huge hall, and a mezza voce that carried perfectly. It still is a young voice, without regrets for past excesses and apparently without restrictions.

NEWARK STAR EAGLE, May 7, 1926.

But the triumph he scored in the first part of the program was far outdone by his group of songs with piano accompaniment in the second section, in which he displayed his most eminent quality, which may be called style, with a big "S".

WASHINGTON TIMES, Dec. 10, 1925.

Seldom does one hear so beautiful a legato. There is a rare variety in his tone quality, and a dramatic "esprit" that is contagious. His voice is full of feeling, he sings with heart as well as art.

LOUISVILLE POST, Oct. 10, 1925.

He possessed admirable control of the extraordinary instrument with which he has been endowed. His sustained notes in low as well as high pitch revealed an amazing breathing power.

NEW YORK TELEGRAM, Nov. 21, 1925.

The hero of the morning was "our Mr. Tibbett," from whom New York audiences can always seem to get that especial delight that flows from one's own discoveries. The growing number of his admirers could have found nothing to apologize for yesterday in his excellent vocalization and clear cut diction.

PORTLAND EXPRESS, Oct. 8, 1925.

But the voice! Tibbett's voice is rich, beautiful and appealing and is superbly handled. This young comet in the musical firmament of today is an artist from every viewpoint, in the charm of his voice, in the skill and finesse with which it is used and in the effect upon an audience.

ATLANTIC CITY PRESS, March 28, 1926.

The success that Mr. Tibbett, the American born and American bred singer, made in a performance of "La Cena Della Befte" at the Metropolitan in New York a few months ago followed him here, where he proved to be the sensation of the evening.

ALLENTOWN MORNING CALL, May 13, 1926.

Lawrence Tibbett returned to Allentown last night just a year to the day from the scoring of his initial triumph here and under the auspices of the same organization in a concert in the Lyric Theatre again "struck twelve."

NEW ROCHELLE STANDARD-STAR, Dec. 16, 1925.

The voice was there in plenty, rich, ringing, vibrant, and of rare beauty in mezza voce; behind the singing tone was an illuminating intelligence that made every word carry its full meaning.

SAN FRANCISCO CHRONICLE, Sept. 2, 1925.

In voice, in interpretative skill and in emotional power Tibbett is of the elect. His is a voice of firm timbre, roundly resonant and translucent in color, instantly responsive to the mood of the song, and admirably controlled. His gift for dramatic concentration is remarkable.

BUFFALO EXPRESS, Oct. 18, 1925.

This artist, whom America is proud to claim as a native son, gave a performance of such supreme excellence as to set up a standard which it will be difficult for most of his successors on the Buffalo concert stage this season to attain.

RICHMOND NEWS LEADER, May 12, 1926.

Before everything else he has a voice of glorious beauty, rich, resonant, beautifully produced and susceptible to every gradation of dramatic color. Add to this youth, a refined and gracious charm of person, the sincere and generous desire to give pleasure, the temperament of the artist glowing through the interpretation of song, and there is nothing further to be desired.

NEW YORK EVENING WORLD, Oct. 31, 1925.

He had to bow his acknowledgments to his boisterous admirers eight times after the Mousorgsky numbers before the applause died down.

BANGOR COMMERCIAL, Oct. 2, 1925.

Lawrence Tibbett is magnificent. There is in his singing something which is perfect in rendition, true to composer and faithful to the great endowment of talent that is his, something which raises his art to levels of the greatest.

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## HERVE OPERETTA IS WELCOMED ON COAST

Singers Led by Ferrier  
in French Production—  
Master School Opens

By Marjory M. Fisher

SAN FRANCISCO, June 19.—An operetta company has been giving bi-weekly performances of "Mam'selle Nitouche," under the direction of André Ferrier and Mme. Ferrier at the Gaité Française during the past month.

This three-act operetta by Hervé deserves an English production for the benefit of those who best enjoy their musical comedy given in the language of this country. But the production at the Gaité Française delights all French-speaking people. Marthe Combettes in the title rôle was excellent, proving a gifted soubrette. Mr. Ferrier, who is comedian, singer, and director at the same time, was capital as *Celestin*. Marian Salomon also deserved praise for her *Corinne*.

The music of the operetta is charming. A small orchestra, under the direction of M. M. I. Myers, and a harp accompaniment, played by Kathryn Juley, were admirable features of the production.

Alice Seckels, San Francisco concert manager is enjoying a combined business and vacation trip through the Northwest.

An interesting post-season program was given in the Players' Guild Theater by Margaret Dix Nicol, dancer, and Alda Astori, pianist, and in the Native Sons' Hall by Emma Mirovitch, contralto, with assisting artists. The Misses Nicol and Astori interpreted numbers by Bach, Daquin, Scarlatti-Tausig, Beethoven-Busoni, Debussy, Albeniz, Pizzetti, Juon, Grieg, MacDowell, and Moussorgsky-Rachmaninoff.

Emma Mirovitch, contralto, with assisting artists, gave a Russian operatic recital in costume. Miss Mirovitch, a former member of the Petrograd Opera, presented scenes from Tchaikovsky's "Pique-Dame." She was assisted by A.

Vasilieva, soprano; L. Smolensky, tenor; E. Iutin, baritone; E. Boris, pianist; and a vocal ensemble. Four scenes were presented, including the final one.

The Master School of Musical Arts of California began its second summer session last week with the opening of the voice classes under Lazar S. Samoiloff, and the ear-training and sight-reading classes under A. Kostelanetz. A large contingent from New York, Salt Lake City, Portland, Seattle, and other Coast cities has arrived to study with Mr. Samoiloff during his San Francisco stay.

### LONG BEACH LEADS

Majority of Prizes in California Eisteddfod Go to Local Contestants

LONG BEACH, CAL., June 19.—More prizes were won by Long Beach contestants in the California State Eisteddfod finals, held in Los Angeles the latter part of May, than by any other group.

In the vocal section for pupils over eighteen, Ruth Burdick Williams, pupil of William Conrad Mills; Robert Edmonds; James G. McGarrigle, pupil of Joseph Ballantyne, won first place. Mrs. F. G. Bond took second place and Mrs. Louis Olsen, third. Julietta Burnett and Bernice Brown, won first in duet singing, as did Gomer Powell and Gomer Morgan. Julietta Burnett won second place in the class under eighteen.

In the piano contest, first place went to Ruth Bartow, under sixteen, and to Virginia Rogers, under fourteen. Lewis Miller received second prize for pianists under eight years.

The Polytechnic High School Orchestra won first place, and the High School Band, second place. Both organizations were conducted by George C. Moore. The Boys' Glee Club of the same school, led by Ethel Ardis, won first prize. The Long Beach Exchange Club won second place in the Service Club singing contest.

In the drama contest, the Nelke Players won first place. The Newman School of Dancing carried off three prizes, two second and one third.

Plans are now being made for the 1926-1927 Eisteddfod.

ALICE MAYNARD GRIGGS.

### Kansas Music Editor to Teach for Summer Season

KANSAS CITY, KAN., June 19.—Summer plans of W. W. Wylie, music editor of the *Kansas*, include a three weeks' vacation in the Ozarks after the conclusion of his summer course in theory at Kansas State Agricultural College, Manhattan, which was due to begin early in June. Mr. Wylie expects to teach during the summer session, and to continue his own study also. He will return to the *Kansas* in September. He is completing his first year with the paper.

### Welborn School Musicians Heard

WELBORN, KAN., June 19.—The department of music of the Welborn grade and high schools, under the direction of Catherine Corey, supervisor, gave several programs recently. The high school combined orchestra and the boys' and girls' glee clubs were heard.

### Wyoming University and Cheyenne Hear Excellent "Elijah"

CHEYENNE, WYO., June 19.—The University of Wyoming Chorus, George Edwin Knapp, conductor, and the Cheyenne Chorus, James Ferris Seiler, conductor, gave two excellent performances of "Elijah" recently—the first at the Uni-

versity of Wyoming at Laramie, with Mr. Knapp conducting, Edward A. Flinn at the piano and Roger C. Frisbie leading the University Orchestra; the second in the First Presbyterian Church in Cheyenne, with Mr. Seiler conducting, Mrs. Clyde G. Ross at the organ and Mr. Flinn at the piano. Soloists were Marguerite McIntosh Boice, soprano; Melissa Segrist Knapp, contralto; Elwin Smith tenor, and Samuel E. West, bass.

### Worcester Pupils Sing Successfully

WORCESTER, MASS., June 19.—Unusual in character and charm was the recital program given in Tuckerman Hall by voice pupils of Mary Howe-Burton. Many of the numbers were professional in their excellence. Particularly fine were the contributions of Liza and Alida Paget, a duet and two solo numbers, in costume; the lyric solos of Vernice Coolidge, and a group of songs by Helena Yngve, contralto. Others who took part were Marion Simpson, Ruth Bigelow, Katharine Simonds, Naomi Andrews, Agnes Montgomery, Merrill Bates and Edna Holdsworth. The pupils were assisted by Lucien Howe, a brother of Mme. Burton, and Harold Schwab, at the piano; by H. C. Mallinson, violinist, and John Vincent, flutist.

T. L. F.

## BOWL ORGANIZATION MAKES FINAL PLANS

LOS ANGELES, June 19.—Complete plans for the inauguration of the summer concert season in the Hollywood Bowl on July 6, were announced at the annual Hollywood Bowl banquet, held in the Jonathan Club on the evening of June 7. More than 200 guests, including many persons prominent in club, civic and musical circles, attended.

Five conductors are scheduled to lead the orchestra of 100 during the eight weeks' season. As previously announced in *MUSICAL AMERICA*, Emil Oberhoffer, formerly conductor of the Minneapolis Symphony, will inaugurate the season, on July 6, continuing for two weeks. He will be followed by Sir Henry Wood of London, who will also remain for two weeks. Next will come Eugene Goossens and Willem van Hoogstraten, who will each have a week, and Alfred Hertz of San Francisco, who will close the season with his two weeks' visit.

Mrs. Leiland Atherton Irish, who was recently appointed head of the summer concert committee, presided. Mrs. Irish served as chairman of the Hollywood Bowl drive last spring and for two years has been a colonel of the Hollywood Community Chest Drive.

Hollywood Bowl is fast being put in readiness for its formal opening and dedication on the evening of June 22 when a monster program is planned to

celebrate the completion of the first \$150,000 unit of the permanent improvement plan. Governor Richardson will make the dedicatory address and an orchestra of 100 will be led by Walter Henry Rothwell, Modest Altschuler, Adolf Tandler and Pietro Cimini. There will also be a piano ensemble of twenty-four musicians, conducted by Mr. Tandler; vocal solos by Marcella Craft, soprano, and Leonida Coroni, baritone, and a ballet of 100 dancers trained by Ernest Belcher.

The plans of the Allied Architects' Association, which is supervising the construction, call for a stage sixty by 100 feet, built of wood and concrete and surrounded by a grass plot twenty feet in width. A special orchestra pit has been built immediately in front of the stage and arrangements have been completed for a flood-lighting system of the most modern type. Fully equipped dressing rooms are located beneath the stage.

Installation of the new seats, built of wood on metal frames, is now completed, providing a total seating capacity of more than 20,000.

The Allied Architects' Association has retained the original location of the Bowl, but the size, shape and contour have been greatly changed. Verne O. Knudson of the University of Southern California has made a careful study of the acoustics of the Bowl, and says that they will be perfect.

HAL DAVIDSON CRAIN.

### A New Choral Work in Large Form

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### PHILADELPHIA BULLETIN—

"It was a most impressive performance. The Festival Mass charms with its melody, impresses by means of its emotional power and rises to thrilling heights."

### PHILADELPHIA RECORD—

"There may be many more elaborate musical events given in the Sesqui-Auditorium during the summer, but there will be nothing more beautiful and comprehensive than the Festival of Catholic Choirs given before a large audience last night. The most interesting event of the evening was the first performance of the 'Missa Festiva,' under the direction of the composer."

### PHILADELPHIA INQUIRER—

"One of the most extraordinary choral concerts ever given in this city and the first of the big vocal events in the Sesqui series was the Catholic Choir Festival which made the rafters ring in the superb singing of more than twelve hundred massed voices in the Auditorium last night. The climax of the occasion was Nicola Montani's ambitious and awe-inspiring 'Missa Festiva' which was given its first performance. It is a work of sound musicianship, considerable scope, truly ecclesiastical in style and feeling, and interestingly developed antiphonally and contrapuntally from the solid, old Gregorian melodies. The Concert was in every way a conspicuous success, and established several new records in choral singing in Philadelphia."

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order.—New York Evening  
Post.

Miss Scharrer's art is re-  
fined and sensitively poetic.—  
New York Telegram.

A pianist of exceptionally musical  
nature and of sincere and poetic feel-  
ing.—New York Times.

A sound and well equipped artist  
with technical mastery, fluent ease,  
beauty of tone.—New York Sun.

It was the delivery of a fine artist,  
one gifted with spiritual insight, taste,  
general fastidiousness, and fine intelli-  
gence.—Evening Sun.

She was mistress of a full round  
harmonious tone, unclouded, unforced,  
sensitive at every turn to contours and  
accents.—Boston Transcript.

Miss Scharrer played ravishly—  
with a delicious pellucid quality of  
tone, with finger work of unsurpassa-  
ble clarity.—New York Telegram.

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## SAN JOSE ARTISTS GIVE FINE INTIMATE PROGRAMS

Sonata and Song Recital Proves Enjoyable—Pianist Is Welcomed on Return from Old World

SAN JOSE, CAL., June 19.—Four prominent resident artists gave an excellent sonata and song recital in the State Teachers' College for the benefit of the Edwin Markham Health Cottage—the birthplace of the poet.

Eva Salter Mosher, contralto; Lucile Dresskell, soprano; Miles Dresskell, violinist, and Austin Mosher, pianist and accompanist appeared to advantage. Mrs. Mosher disclosed a contralto voice of lovely quality in songs by Bemberg and Allitsen—and in her duets with Mrs. Dresskell, which included Brahms' "The Gypsies," and numbers by Hildach and Ronald. Mrs. Dresskell's solos, Rossini's "La Danza" and Novello's "The Little Damsel," were beautifully sung.

Mr. Dresskell and Mr. Mosher played the Grieg Sonata in G and Franck's Sonata, doing especially fine work in the second movement of the latter. Mr. Mosher proved an artistic pianist in the sonatas, as in his accompaniments for the singers.

Augusta Schroeder Brekelbaum, pianist, is being welcomed back to this city after an absence of nineteen years, during which she has resided in Europe. She was presented at a private musicale in the home of Dr. and Mrs. Hablutzel, and gave a brilliant display of pianistic art in a program of music by Schubert, Schumann and Brahms. Homer De Wit Pugh, tenor, was assisting artist. He gave great pleasure in two groups of songs, accompanied by Elizabeth Aten Pugh.

MARJORY M. FISHER.

### Greensboro Store Gives Cantata

GREENSBORO, N. C., June 19.—Meyer's Department Store Chorus gave its initial concert recently, singing "The Rose Maiden." A chorus of eighty, and an orchestra participated. Soloists were Mrs. K. C. Benbow, soprano; Esterre Waterman-Price, contralto; James Price, tenor, and Grady Miller, baritone. The performance, given in the store, where a stage was erected, brought an overflow audience that crowded nearby streets. A loud speaker was used. Preceding the cantata, Mr. and Mrs. Price gave a short recital program.

C. T.

### Sanford Club Holds Elections

SANFORD, ME., June 19.—Herbert E. Colby was elected president at the annual meeting of the Sanford Men's Singing Club, held at Mousan Lake, in the cottage of Everett Nutter. Other officers chosen were: John Wilkinson, vice-president; Walter Nutter, secretary; John Wright, treasurer; Cleophas Rousin, Joseph Guilmette, Earl Glidden and William S. Nutter, executive committee.

A. F. L.

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## Play About MacDowell Has Premiere



Photo of Ethel Glenn Hier © Underwood & Underwood

Opening Scene from "Scenes from the Life of Edward MacDowell," Showing the Composer at the Age of Eleven Playing a Mozart Minuet for Teresa Carreno. Left to Right: "Young Edward," "His Quaker Father," "His Mother," "His Spanish Piano Teacher, Buitrago," and "Mme. Carreno"

ROSELLE, N. J., June 19.—The premiere of the play "Scenes from the Life of Edward MacDowell" by Ethel Glenn Hier, was given by the Junior MacDowell Club at Clio Hall on June 12. This play not only scored a dramatic success, but added a page to musical history. Mrs. Edward MacDowell, widow of the composer, was present and warmly thanked Miss Hier for her sympathetic understanding of the various incidents in her husband's musical career and her artistic ability in handling these situations.

The story deals with outstanding episodes of the composer's life from his childhood in 1872 to his married days in Weisbaden, Germany. The youthful performers displayed much ability in their different rôles, and attractive stage settings and a faithful production of the quaint modes of those days helped to carry the piece to a successful conclusion.

Incidental music by MacDowell was featured on the program, including two special request numbers, "To a Wild Rose" and "To a Water Lily," given by Sumner Brainerd Vinton, who is specializing in MacDowell compositions. These were illustrated by a series of pictures thrown on the screen by Mr. and Mrs. S. R. Vinton. Florence Geehr and Grace Kline also were heard in MacDowell numbers, and Florence Newham contributed during the epilogue, a group of bird music taken from Miss Hier's "Peterboro" Suite.

The closing feature of the program

consisted of several MacDowell numbers played by Mrs. MacDowell, who explained the composer's idea in the composition of each. This group, given with the brilliant technic and understanding which characterizes Mrs. MacDowell's interpretation of her husband's work, so pleased her large audience that she was obliged to give an encore, and chose for this, "The Winds of March."

The players were coached by Marguerite Clark, musical supervisor of the borough school system, and the cast included Helen Weiss, who spoke the prologue; Stuart Rounds, MacDowell's Father; Gertrude Cummings, MacDowell's Mother; Florence Geehr, Señor Juan Buitrago, MacDowell's piano teacher; Margaret Bigelow, Teresa Carreno; Emerson Buckley, Edward MacDowell as a boy; Roger Tenant, professor of French; Richard Sanderson and Harold Dankel, two students; Eleanor Bayley, an American friend; Stuart Rounds, the instructor in Paris Conservatoire; Sumner V. Vinton, MacDowell as a young man; Margaret Bayley, Raff, director of the Frankfurt Conservatory; Grace Kline, Marion Nevins, later Mrs. Edward MacDowell; Eleanor Bayley, her companion, Florence Newham, Franz Liszt; Ruth Albro, D'Albert; Elsie Swartner, Adele Aus der Ohe; Patricia Slauson, Richard Sanderson and Harold Dankel, pupils.

The entire proceeds of the entertainment will be used for the benefit of the MacDowell Colony of Creative Arts, at Peterboro, N. H., where writers and composers may express themselves without the interruptions of home life. The play has been sponsored by the National Federation of Music Clubs, also by the junior department of the Federation, and it is planned to give perform-

## "GONDOLIERS" IN CONCERT FORM REGALES PITTSBURGH

P. M. I. Performs Gilbert and Sullivan Work Under Dr. Charles N. Boyd—Musicians' Club Holds Meeting

PITTSBURGH, June 19.—Under Dr. Charles N. Boyd, the P. M. I. Chorus of forty presented Gilbert and Sullivan's "The Gondoliers," in concert form in the Auditorium on June 16. Frank Kennedy assisted at the piano, and the chorus did sprightly and highly commendable work. The audience vouchsafed plentiful applause.

The June meeting of the Musicians' Club was held on June 11 at the Ruskin. After the dinner and meeting, Anthony Jawelak, blind pianist, played several numbers. His playing was thoroughly enjoyed.

The pupils of Max Shapiro, violinist, appeared in recital in Carnegie Lecture Hall on June 6. Those participating were Jack Larner, Jascha Benach, Arthur Halpert, Virginia Pfeffer, Ralph Blumenthal, Margaret Jarvis, Morris Krakoff and Herbert Lomask.

The P. M. I. has been very active. On June 8 three violinists, Mary Redmond, Alberta Kagy, and William Haus, gave a program, assisted by Hulda Lefridge, pianist. On June 10 Deane B. Van Winkle, pianist, and Maude I. Pearson, soprano, were heard in a graduation recital. On June 9 the class in expression presented a long program. On June 12 a junior recital was given by nineteen undergraduate members. All the recitals were given in the Auditorium of the P. M. I., which has undergone extensive improvements within the past few months.

WM. E. BENSWANGER.

### Easton Orchestras Play at Shakespearean Performance

EASTON, PA., June 19.—An interesting feature of the Shakespearean play at the Lafayette College commencement was the music by a special orchestra composed of members of the Lafayette College, Easton Symphony, and First Reformed Church orchestras, directed by A. M. Weingartner. Old English dances interspersed the scenes. There was also an Italian folk-dance by faculty children in costume, directed by Mrs. R. S. Illingworth, and a vocal quartet of college students.

M. H. C.

### Kansas City Artists Appear

KANSAS CITY, MO., June 19.—Mr. and Mrs. Lawrence Dickey recently presented the following artists in their home: Mrs. Sam Roberts, pianist; Mrs. Arthur Brookfield, contralto; Mrs. George Cowden, soprano; Thomas Thompson, tenor; Mrs. Lawrence Dickey, contralto; Mrs. Howard Austin, contralto; Jack Lloyd Crouch and Powell Weaver, pianists.

B. L.

ances of it in various cities throughout the country. The proceeds from all performances and the royalties from the book are to be shared with the endowment fund of the Colony.

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Compiled by

MILTON WEIL

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### Enact Rules to Govern Hindu Street Music

CALCUTTA, June 1.—New rules have been made by the Government, regulating the hours when Hindu music may be played in the streets outside mosques in Calcutta. There has been a controversy for many years between the Hindus and Moslems, the latter objecting to street processions with music on the grounds that worshipers in their holy buildings are disturbed thereby. On the other hand, the Hindu population is very fond of this sort of diversion. As the opposed factions have not been able to adjust their differences, the Government has decided to continue its system of granting licenses for the privilege of playing in the streets, but will restrict processions during certain hours of worship.

### TALLEY GIVEN MUNICIPAL RECEPTION IN HUNTINGTON

Young Diva Makes First Appearance in West Virginian Center—New Organ Is Dedicated

HUNTINGTON, W. VA., June 19.—Perhaps the greatest ovation ever given an artist in this city was accorded Marion Talley on her first appearance here.

Miss Talley was met at the train by Mayor W. E. Neal and a large delegation of prominent citizens. In the evening she appeared in concert, in the City Auditorium, under the auspices of the Cabell County War Memorial Association, before a large audience. Miss Talley sang two arias "Una Voce Poco Fa" and "Caro Nome." Other numbers sung were by Handel, Veracini, Johann Strauss and other composers. The audience applauded the young singer with such enthusiasm that she was obliged to add eight encores.

Miss Talley was ably assisted by Maximilian Rose, violinist, and Emil Polak, pianist.

Dr. Charles Heinroth, organist of Carnegie Institute, Pittsburgh, appeared in concert here on the occasion of the dedication of the new organ in Ohev Shalom Temple, June 10. Mr. Heinroth presented a splendid program, and was cordially received by a capacity audience.

The Civic Concert Service, Inc. of Chicago, will present a series of concerts here next season.

Julian Williams has resigned his position as organist of the First Presbyterian Church to accept the post of musical director and organist in St. Stephen's Episcopal Church, Sewickley, Pa.

MRS. H. A. LAWRENCE.

# Mme. Sembrich's Pupils Active at Curtis



Kubey-Rembrandt Photo



Photo by Morse

### CURTIS INSTITUTE PUPILS AND NEW INSTRUCTOR

Left, Marcella Sembrich Is Shown, Giving Personal Instruction to Her Class at the Philadelphia School. Surrounding Mme. Sembrich at the Piano Are Seen, from Left to Right, Standing: Sue Seiger of Pittsburgh; Jane Pickens, Atlanta, Ga.; Ernestine Bacon, Philadelphia; Elsa Meisky, Lancaster, Pa.; Rose Binder, Newark, N. J.; Euphemia Gregory, Philadelphia, a Sister of Dusolina Giannini; Louise Lerch, Allentown, Pa., Who Has Been Engaged by the Metropolitan Opera Company, and Edna Hochstetter, Philadelphia. Seated in the Front Row Is Sophie Snyder of Pittsburgh. At the Right, Harriet Van Emden, Concert Soprano, and One of Mme. Sembrich's Pupils, Who Will Next Season Be Associated with Her Distinguished Instructor in the Vocal Department of the Institute

PHILADELPHIA, June 19.—Harriet Van Emden, lyric soprano, who has sung with success in concerts in America and Europe, and who is one of Marcella Sembrich's pupils, will be associated with her distinguished instructor next season in the vocal department of the Curtis Institute of Music.

Miss Van Emden will come to the school next autumn to assume her new duties. She is well known among younger singers of the day, and has specialized in old music and German lieder. Her parents were Hollanders. Although her birthplace was Milwaukee, Miss Van Emden went to New York as a child and has made that city her home. As a girl, Miss Van Emden went to Europe and in Berlin studied with Moratti, successor to Lamperti. The outbreak of the war forced her to return to this country.

Two years later she was accepted as a pupil of Mme. Sembrich, and her official debut was made in New York in November, 1921. During that season she sang in various American cities, and in the spring sailed for Europe, where she

fulfilled numerous recital and oratorio engagements, as well as singing under the baton of Willem Mengelberg in Amsterdam and The Hague; Karl Muck at Hamburg and Arnheim; Georg Schnewvoigt at Scheveningen and Stockholm, and Herman Abendroth at Cologne.

### Sembrich Pupils Heard

Mme. Sembrich's students concluded their season at the Curtis Institute with a notable afternoon program given in the concert hall of the school.

Louise Lerch of Allentown, Penna., whose engagement by the Metropolitan Opera Company has been announced, was heard in an interesting group that included two of the numbers used for the operatic audition, arias from "La Cena delle Beffe" and from "The Magic Flute." Her shorter numbers were Handel's Largo, Wolff's "Irmelin Rose" and "Schlechtes Wetter" by Strauss.

Euphemia Gregory, of Philadelphia, a sister of Dusolina Giannini, whose operatic successes are a tribute to Mme. Sembrich's teaching, sang Handel's "Sommil Dei," Haydn's "Mermaid's Song," Liszt's "Quand je dors" and an aria from "Hérodiade."

The numbers selected by Elsa Meisky, of Lancaster, were Respighi's "Stornellatrice," an aria from "Louise," Hageman's "Me Company Along," "Life" by Pearl Curran and Charles Wakefield Cadman's "Welcome, Sweet Wind."

The three songs given by Jane Pickens, of Atlanta, Ga., were Scarlatti's "Gia il Sole del Gange," Handel's "Lascia ch'io pianaga" and "Der Jäger" by Brahms. Ernestine B. Bacon, of Philadelphia, gave "Who is Sylvia?" "Lungi dal caro bene" by Secchi and Carissimi's "Vittoria." Rose Binder, of Newark, N. J., was heard in Spohr's "Rose, Softly Blooming," Veracini's "La Pastorella" and Alabieff's "The Nightingale."

Edna Hochstetter, of Philadelphia, sang Mozart's "Voi che sapete," "Phyllis," an old English air, and Purcell's "Nymphs and Shepherds."

Two students from Pittsburgh, Sue Seiger and Sophie Snyder, were heard respectively in Mozart's "Batti, Batti," Carey's "Pastoral," "Comin' Thro' the Rye," Caldara's "Sebben crudele," Greig's "Ein Schwan" and Schubert's "Hark, Hark, the Lark."

### "Must Learn to Listen," Says Federation Leader

SPRINGFIELD, OHIO, June 19.—"America is in the midst of the greatest musical renaissance that the world has ever known," said Mrs. Marx E. Oberndorfer, chairman of the music division of the General Federation of Women's Clubs in an address here before the Ohio Federation of Women's Clubs.

Continuing her address on "Your Part in America's Musical Awakening," she said in part: "It has always been a record of history that after all great wars that country which leads the world in commerce and politics shall begin its national school of art. And today the music of America is occupying the center of the world's interest in artistic development. We are now making the greatest school of music the world has ever known."

"In order to be ready for this great renaissance the general public of America need more than ever before to realize the importance of the part played by the good listeners. We have spent more money on the musical education of our children and have more musical instruments in our homes than any other race, but much of our effort has been wasted, because we have not realized the importance of learning to listen. We have placed a barricade between ourselves and good music, a false misunderstanding that we have no folk-song in America, that all great music must be sung in foreign tongue, and that only a technically trained musician can learn

to listen to good music. We are fast learning that these are fallacies. We are learning to know the beauty of our own music; we are finding that English is as great as any language for musical expression, and the layman is at last discovering he loves music and is therefore truly musical.

"The two strongest forces in America today to aid the layman in appreciative listening to good music are the motion picture theater and the radio.

"Radio has brought good music into every home in our land. It has made father and brother realize that the listening to good music is a manly occupation and need not be considered longer as an 'indoor sport for ladies only.' No matter how prejudiced he may be against so-called highbrow music, any man will listen to anything coming through the air in order to find out from what station the music is sent. After he has heard even a little of the truly great music, he will find that he likes it better than the cheap and trivial, and after the musical inoculation has been completed, father is discovered to be the best music critic in the family.

"The radio has taught us that the English language sounds better than we have been led to believe; that hitherto unknown American musicians can give us real musical thrills; and that our own American music can rank with any in the world.

"The other great force which is making America musical is the motion picture theater. Here more than in any

other place in the community real musical appreciation is being developed. The layman is caught unawares and his musical development is an unconscious one, but he soon finds that the music in the motion picture theater is greatly enhancing his enjoyment and appreciation of the picture.

"Every good picture house makes a great effort to have the music absolutely fit the mood of the story which is being portrayed, and how quickly the audience resents the fact if at any time the musical mood and the story do not synchronize. More people today are learning the real meaning of religious mood in music in the motion picture theaters than they are in the Sunday schools, where even the best of our old hymns are jazzed and 'pepped' up until they are unrecognizable.

"Every mood of man's deepest thought and feeling has been expressed in music, and when such music is played while the picture portraying that mood is on the screen, the effect on the listener and his added appreciation and understanding is inevitable.

"Listen as well as look in motion picture theaters' should be the slogan taught our children if we wish to make them an intelligent musical America."

ANNA MARIE TENNANT.

### Mary Lewis to Sing at Opéra Comique

PARIS, June 10.—Mary Lewis, American soprano, will make three appearances at the Opéra-Comique this summer. She is scheduled to sing in "Thaïs" on June 26, "La Bohème" on July 1, and "Manon" on July 5.

### APPOINT CONCERTMASTER

Michel Gusikoff Succeeds Thaddeus Rich at Philadelphia First Desk

PHILADELPHIA, June 19.—The Philadelphia Orchestra Association announces the engagement of Michel Gusikoff as concertmaster of the orchestra for the season of 1926-27 to succeed Dr. Thaddeus Rich, who resigned at the close of the past season.

Mr. Gusikoff was born in New York on May 15, 1894, and had his first lessons from his father. His next instructor was Mark M. Fonaroff, with whom he studied for several years. He later became a star pupil of Franz Kneisel. At the age of fifteen Mr. Gusikoff was soloist with Arnold Volpe, then conductor of the Volpe Symphony, and also appeared in recital frequently. At twenty-one he was engaged by Modest Altschuler as concertmaster of the Russian Symphony, remaining in that post for two seasons, and appearing on numerous occasions as soloist.

In 1917 the late Max Zach engaged him as concertmaster of the St. Louis Symphony, a position he has held for the past nine years. He played four years with Mr. Zach and for five years under his successor, Rudolph Ganz. He appeared with the orchestra as soloist at the regular concerts annually. He has given recitals in Chicago and New York.

Mr. Gusikoff's brother, Benjamin, is one of the cellists in the Philadelphia Orchestra; his cousin, Isadore, is a member of the same section in the orchestra; and his uncle, S. Cohen, is the first trumpeter.



## HAVANA CONCLUDES GALA OPERA SEASON

### Guest Singers Give Performances That Please Cuban Public

By Nena Benitez

HAVANA, CUBA, June 16.—The de Seguro opera season is over. Thirteen performances were given in all. The artistic success was great. The performances included a popular-priced "La Bohème," with Bianca Saroya, Demetrio Onofrei, Alfredo Gandolfi, Virgilio Lazzari, Mildred Parisette and Giuseppe la Puma—a very fine one—given on June 3.

"Martha" was sung by Elvira de Hidalgo, Beniamino Gigli, Ina Bourskaya and Virgilio Lazzari, under the baton of Gennaro Papi. Mr. Gigli had to repeat his aria, "M'appari." On Sunday, May 30, "Il Barbiere di Siviglia" was offered to matinee subscribers. Mme. de Hidalgo made a charming Rosina, both vocally and histrionically, and Demetrio Onofrei, already recovered, sang beautifully, the rôle of Almaviva. Mario Basiola was again a very fine Figaro and Mr. Lazzari the Don Basilio.

On June 1 Mr. Gigli's "Serata d'Onore" was announced with a performance of "Rigoletto." The great tenor, although indisposed, sang with credit his rôle of the Duke of Mantua. As a compliment to the Cuban public, the programs announced "O Paradiso" from "L'Africana" to be sung by Mr. Gigli after the opera. The time passed and a representative of the management asked the public to excuse the tenor as he was not in voice. Our public is a bit exigent. After half an hour Mr. Gigli appeared and addressed his audience. He could do nothing but sing the offered aria. And he did sing it most beautifully; in fact, the best singing he did during the evening! Cheers rewarded him. White doves with the Italian colors and flowers were released and thrown to him from the balconies.

Mr. Gigli was greatly moved at the demonstration.

Mme. de Hidalgo sang the rôle of Gilda, winning applause after "Caro Nome," and Mr. Basiola won an ovation with his "Si, vendetta," which he was obliged to repeat. His success as Rigoletto was immense.

Mme. de Hidalgo was honored on June 5, in "La Traviata." The Spanish soprano won her audience by her beautiful singing and acting of the rôle of Violetta. Flowers in baskets and boxes were offered to her, with valuable presents, including a diamond brooch from President Machado. Mr. Onofrei was the Alfredo, and Mario Basiola the Germont of the evening, winning hearty applause with their singing. Gennaro Papi conducted.

Mr. Gigli, fully recovered from his recent indisposition, appeared in another performance of "Rigoletto," again in the rôle of the Duke, on the afternoon of June 6. He was in splendid voice and spirits, and sang at his very best, most wonderfully. He had to repeat "Questa o quella" and "La donna è mobile," after which he addressed his audience, offering to sing the "O Paradiso," after the opera, if the public cared to hear it. Useless to say, the approval was manifested by another big ovation! He was obliged to add also "Elucavan le stelle" and "O Sole Mio."

Mme. de Hidalgo sang the rôle of Gilda, and Mr. Basiola made a very good Rigoletto. Others contributing to the success of the performance were Ina Bourskaya, Mr. Lazzari and Mr. Papi, conducting.

The last performance of the short opera season took place on Monday, June 7. "Tosca" was given with Mr. Gigli, Miss Saroya and Mr. Gandolfi, to the subscribers. It marked another triumph for the tenor. He sang "Ridi, Pagliaccio," from the Leoncavallo opera, after the performance and was acclaimed.

#### Present for Director

A speech was made by the tenor, who offered a beautiful present to Andres

### BRUNO WALTER APPEARS AT AUSTRIAN LEGATION

#### London Notables Attend Function in Which Covent Garden Stars Are Heard

LONDON, June 12.—A feature of the spring season was a musical soirée given at the Austrian Legation, in which several artists appearing in the Covent Garden Opera season were heard.

The function was attended by a large number of the first figures in London diplomatic and social life, including the Princess Helena Victoria, the Princess Marie-Louise, the Duke of Connaught, the United States Ambassador and Mrs.

Houghton and ambassadors of nine other countries.

Bruno Walter, principal conductor of the Covent Garden season, was at the piano for arias and lieder sung by Lotte Lehmann, soprano; Maria Olczewska, contralto, and Otto Helgers, baritone.

The concert program included works of Schumann, Wagner, Richard Strauss, Erich Korngold and Clemens Frankenstein.

Mme. Lehmann and Mr. Walter were heard in a recent concert program in the Albert Hall. This was the only public concert appearances of these artists during their London visit. A feature of the program was the singing by Mme. Lehmann of the final scene from "Salome."

#### Braun School Has June Activities

POTTSVILLE, PENNA., June 20.—The month of June has been a busy one for the various branches of the Braun School of Music, as is indicated by the concert dates of both faculty and pupils. It has been deemed advisable to dispense with the usual final week of pupils' recitals, since the commencement exercises and pageant are to be held during the month of September. The events scheduled for June included recitals by pupils of Carrie L. Betz; moment musical by Margaret Lidy, piano; Ruth Griffith, violin; Samuel Ashelman, reader; a concert at Frackville Trinity Lutheran Church by Freda Schatzlein, soprano and Betty Short, pianist; a faculty recital at Ringtown by Alexander Hay, pianist; Freda Schatzlein, soprano; Roy P. Steeley, violinist, and Betty Short, accompanist; a classic program at Main School, Pottsville, by third, fourth and fifth grade pupils; a pupils' recital at the Shenandoah Branch Auditorium, Alexander Hay, director; a dramatic evening at the Braun School by Dorothy Bicht, assisted by Lee Berger, pianist; Saturday afternoon appearances of first year pupils; a pupils' recital of the Tamaqua

Branch, Valeda Brode, director, in the Presbyterian Church, Tamaqua; an evening for parents and pupils only, of Helen Foley at the Braun School; a benefit concert in the Primitive Methodist Church, St. Clair, by pupils of the St. Clair Branch, Betty Short, director, and a general recital at the Braun School. On July 3 a recital by pupils of the Hegins Branch, Myrtie Artz, director, will be given.

#### Los Angeles Church to Expand Scope of Music

LOS ANGELES, June 19.—With the completion of the new First Baptist Church and the installation of its great organ, the church expects to enter upon a music program of wide scope, using its chorus of fifty voices and quartet of soloists as a nucleus for an enlarged choir. The new building is to cost \$700,000. Negotiations for the organ were carried on by the building committee; F. A. Hastings, chairman of the music committee; David L. Wright, organist, and Alexander Stewart, musical director. The W. W. Kimball Company of Chicago will build the instrument.

### France Decorates More Musical Folk

PARIS, June 6.—In addition to Fritz Kreisler, recently honored with the Cross of the Legion of Honor, several other personages connected with musical affairs have been the recipients of the same decoration. Gabriel Gaveau, head of the piano manufacturing firm of that name and founder of the concert hall, Salle Gaveau, has been made an officer of the Legion. Henri Hirschmann, composer of light operatic works, was made an officer of the order.

de Seguro, in behalf of all the artists and musicians of his company. The impresario replied, expressing his gratitude to the artists and the public. Thus ended the season of opera offered to our public by Mr. de Seguro and Antonio de la Guardia of this city.

#### Conservatory Concert

The annual concert of the Conservatorio Falcón was given recently. The Philharmonic Orchestra, under Pedro Sanjuan, played the Beethoven "Egmont" Overture, and accompanied Alberto Falcón, Cuban pianist and director of the Conservatory, in the Saint-Saëns "Septimime" and "Wedding Cake," and the Cesar Franck's "Symphonic Variations." The orchestra also played the Andante from the Tchaikovsky Quartet in D.

EASTON, PA.—A successful piano recital was recently given by pupils of Edna Aurelia Jones in the First Presbyterian Church.

## BADEN-BADEN FETES METROPOLITAN STARS

### Dinners and Other Events Given for Visiting Artist Folk

BADEN-BADEN, June 12.—A whirl of social activity attended the festival week by members of the Metropolitan Opera Company, given here from May 25 to June 1. Outstanding was a dinner given to Artur Bodanzky, the conductor, and the opera singers from America by Dr. Hans Waag, intendant of the Baden-Baden Opera. This was given in one of the Casino banquet rooms, and was attended by jovial good humor and many speeches by forty or more guests.

Carlo Edwards, an assistant conductor of the Metropolitan, who acted in the same capacity here for the series, was toastmaster. The talks were given in a number of languages. Among the distinguished guests was the Chief Burgomaster, Dr. Fieser. Lucrezia Bori proposed a toast to him, which she read with some pains from a card prepared by a fellow guest: "Hoch! dem lieben Oberbürgermeister!" Dr. Fieser gallantly saluted the prima donna on the cheek. Also among the guests was the genial Giuseppe De Luca.

Other receptions were given for the artists by the Princess of Saxe-Weimar, who is a music-lover and has a villa near the city. In the party were also Olga Samaroff, concert pianist and critic of the New York Evening Post; Carl Friedberg and Artur Schnabel, pianist. Mrs. Joseph Schwarz, wife of the Chicago Opera baritone, entertained the singers—at her estate; Mariahalde—as did Mr. and Mrs. Arthur Schwarz of New York.

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## CURTIS STUDENTS BOOKED FOR PHILADELPHIA EVENTS

Stanley Music Club Invites Young Artists to Appear as Soloists at Orchestral Concerts

PHILADELPHIA, June 19.—Six of the young students in the piano and violin departments of the Curtis Institute of Music have been invited to appear as soloists at orchestral concerts of the Stanley Music Club next winter. This organization which began its activities during the season just closed, has announced four concerts under the direction of Artur Rodzinski. The orchestra will be composed of 100 members of the Philadelphia Orchestra, and the students will be the only soloists.

At the concert on Nov. 28, Shura Cherkassky, the fifteen-year-old pianist, will be soloist. Iso Briselli, a violinist of fourteen, will play at the second concert on Dec. 12, as will Jeanne Behrend, a pianist of fifteen. Miss Behrend has also shown promise as a composer.

Lois za Putlitz, sixteen-year-old violinist, will be the soloist on Feb. 6. Jascha Savitt, seventeen, and Lucie Stern, thirteen, will play violin and piano solos at the concert on March 6.

Four of these young musicians are of Russian birth. The two native Americans are Jeanne Behrend, who was born in Philadelphia, and Lois za Putlitz, who comes from Los Angeles.

## ANNIVERSARY IN CUBA

Havana Philharmonic Orchestra Passes Second Artistic Milestone

HAVANA, June 16.—The second anniversary of the Philharmonic Orchestra of Havana was commemorated with a splendid concert on Sunday morning, June 13, in the National Theater.

Pedro Sanjuan, who so constantly and enthusiastically has worked during two years for the attainment of a high artistic standard, may well be satisfied, because he has won many a triumph. His men have collaborated with great enthusiasm.

The program for this concert was composed of the "Oberon" Overture, three dances from Tchaikovsky's "Casse-Noisette" Suite, and dances from "Prince Igor," all of which were cordially received.

Amelia Conti, harpist of the Chicago Civic Opera, who was with the De Segura Opera Company during its season, graciously appeared with the orchestra, playing Handel's Largo, with Amadeo Roldan, violinist.

NENA BENITEZ.

Althouse to Sing in Los Angeles Opera

Paul Althouse will fulfill a two weeks' engagement with the Los Angeles Opera Company, beginning Oct. 4 next, singing leading rôles in "Die Walküre," "Madama Butterfly," and "La Bohème." With this engagement the tenor opens what promises to be an unusually busy season, both in opera and concerts. The local concert manager in Reading, Penna., Mr. Althouse's "home town," has engaged him to give a joint recital with Arthur Middleton. He is to be soloist in the college concert course at Allegheny College, Meadville, Penna.; and has been re-engaged by the Apollo Club of Chicago, for a holiday performance of "Messiah," to be given in that city on Dec. 20. He has also been re-engaged to sing at the Pennsylvania State College.

KASSON, MINN.—The Kasson Community Band has been organized with Oscar Thoe as director. Chris Brown is president and manager; Howard Fiegel, vice-president; S. H. Herum, secretary and treasurer, and Elmer Roeder, assistant manager.

G. S., Jr.

## Milhaud Varies Idiom in New Opera



Décor by Thiriar for the First Act of "Les Malheurs d'Orphée" in La Monnaie

BRUSSELS, June 10.—Novel experiments in tonal combination are successfully attempted by Darius Milhaud in his new opera, "Les Malheurs d'Orphée," which was recently given its world première in La Monnaie. The score abounds in polyphony and aggressive dissonances as of yore. But instead of a few lines of conflicting melody, the composer has written for a small ensemble, in which all the instruments are treated as solo voices. This work pro-

duces a strange impression, as a result. It is ferocious and brutal, though its elements are refined with an exquisite sensibility. Several critics hailed it as belonging definitely to a new period of development in music—in which a greater complexity of means will be exploited. Polytonality is carried to a point where the serried movements of tonal lines, themes repeated over and over, combine to give an atmosphere of poignant emotion. The scenic investiture by Thiriar was in keeping with the simple bucolic story of the tragedy. On the same bill "L'Enlèvement au Sérail" was given, providing as drastic a contrast as could well have been achieved.

Among recent recitalists was the American mezzo-soprano, Marie Louise Wagner, who gave a recital of arias and songs in the Beethoven Hall. Her powerful and dramatic accents impressed, though her vocalization at times left something to be desired.

Bruce Benjamin Sings for 8000 at Kiwanis Convention

MONTREAL, June 19.—Bruce Benjamin, American tenor, closed his first American season with eight appearances at the International Kiwanis Club's convention in Montreal, which was attended by 6000 delegates from all parts of the country. Presented by the Michigan delegation as the only soloist at the opening of the convention in the Forum on June 7, Mr. Benjamin achieved great success with a program of ballads, which included Henshel's "Morning Hymn," "After Long Absence" by Sanderson, and "Awakening" by Walter Golde, who accompanied.

As an honorary Kiwanian of the Saginaw Club and the representative of Michigan, Mr. Benjamin sang during the observance of Kiwanian Radio Day on June 8 over Station CKAC, and as a result of his success was asked to broadcast over CHYC on June 9.

He also sang at the Michigan, Western and Ohio dinners and the ladies' reception. His eight programs contained a wide variety of songs, ranging from Scotch and French folk-songs to American ballads and including "The Old Road" by John Prindle Scott, "Tommy Lad" by Margetson, Kreisler's "The Old Refrain," "Come to the Fair" by Easthope Martin, "L'Adieu Matin" by Pessard, "Bergere Légère" by Afton Walter and Weatherly's "Danny Boy."

Mr. Benjamin announces he will make a transcontinental tour next season.

Edmund Burke Makes Appearances

Late appearances of Edmund Burke, baritone, included one at the Spartanburg Music Festival, when he sang the rôle of Escamillo in "Carmen," which was sung in English in concert form; one at the "all-Canadian" festival held by the Rotary Club of Montreal, and one at the University of Minnesota, when Mr. Burke sang the rôle of Ramfis in "Aida." This performance was held in the University Stadium and drew an audience of 10,000.

## DR. RIEGGER WILL TEACH AT ITHACA CONSERVATORY

American Winner of Coolidge Chamber Music Prize Will Also Train Students' Orchestra

ITHACA, N. Y., June 24.—Announcement has been made by W. Grant Egbert, musical director of the Ithaca Conservatory and Affiliated Schools, of the engagement of Dr. Wallingford Riegger, composer, 'cellist and conductor, who will head the theoretical and composition departments of this institution.

Dr. Riegger, who is at present a member of the faculty of the Musical Institute of New York, has directed courses of instruction in foremost schools in this country. In Europe, he conducted opera in Germany for two years, and also led the Blüthner Orchestra, of which César Thomson was for many years the concertmaster. Dr. Riegger is a graduate of the Institute of Musical Art as a pupil of Alwin Schroeder in 'cello, and of Percy Goetschius in theory. He later spent two years in the Berliner Hochschule under Robert Hausman, of the Joachim Quartet, in 'cello, and at the same time studied composition under Edgar Stillman Kelley. He also spent four years as head of the theory and composition departments in Drake University, and was for three years solo 'cellist and assistant conductor of the St. Paul Symphony.

Dr. Riegger's piano trio in B Minor was awarded the Paderewski Prize in 1922. In 1924 his "La Belle Dame Sans Merci" won for him the honor of being the first native American to receive the Coolidge prize for chamber music.

Arriving in Ithaca July 1, Dr. Riegger will spend the summer months in composing. Beginning in the fall, he will give instruction in 'cello, composition and theoretical subjects and will also conduct the Conservatory Symphony.

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CHICAGO



# GALLI-CURCI

## At Work and

### An Editorial

Reprinted from

THE LOUISVILLE TIMES

LOUISVILLE, KY., SATURDAY, MARCH 27, 1926

#### THE GREAT GALLI-CURCI

Let anyone who dares, after yesterday afternoon's recital, call JENNY LIND incomparable. This generation will not be persuaded to the slightest disloyalty to AMELITA GALLI-CURCI, who enthralled an audience which for almost an hour had been a disgruntled blue-nosed mob shivering on the wind-swept sidewalk waiting for admission.

The audience was made up mainly of persons accustomed to dining before seven, and partly of persons who had driven to town from points as distant as Shelbyville or Bardstown, yet when the singer left the stage, at seven-thirty, waving her handkerchief, every one gladly would have heard the entire programme—dinnerless—again.

The manner of the singer, the mood of the audience, recalled sundry grandfather tales of the graciousness of JENNY LIND and the enthusiasm of her hearers. It recalled particularly the well-worn story of the Kentucky Colonel who, after a recital, procured an introduction and declared, with the moisture of deep feeling in his eyes, that he could face death calmly the rest of his life if only he should be permitted to kiss the mouth from which issued music so divine. The request was granted, of course. Else the legend wouldn't have lived.

MME. GALLI-CURCI said she was a trifle hoarse, but would do her best. Doing her best she proved—especially in songs in which the flute was her accompaniment, and a good foil for her voice, just how hoarse she wasn't, and just how great an artist, in sundry ways, she was. It was a great, and ever-to-be-remembered, occasion for a "capacity" house.



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LONDON

# GALLI-CURCI

## and At Play



### A Record

Reprinted from  
The Cleveland News

CLEVELAND, TUESDAY, MAY 4, 1926

## Tribute Given Galli-Curci Is Record

New Attendance Mark Set for  
Opera as "Rigoletto" Star  
Makes 16th Appearance Here.

By Archie Bell

THE empress still sits upon her throne. The queens and princesses cast longing eyes upon it. There are heirs apparent, heirs presumptive, yes, even pretenders. But Amelita Galli-Curci has no equal in the realms of song. At least, not in the opinion of Cleveland.

Last night's performance of "Rigoletto" with Galli-Curci as Gilda, proved to be the supreme achievement or accomplishment of the spring festival that was renewed at public auditorium, after the Sunday rest.

The Metropolitan opera company had summoned its greatest stars during the past week. There were performances of vast importance.

Saturday was a record-breaking (it is believed that it may have been a world's record for box office receipts in one day for opera in a building) but even Saturday night's record was smashed last night.

There was \$30,200 in the house. This meant something over one hundred admissions over capacity—owing to additional seats, the audience numbering over 8,600 persons.

It was Galli-Curci's sixteenth Cleveland appearance. She has sung here thirteen times in concert and three times in opera. No experiment. Next time she comes back, it will be the same. When she first visited us, we recognized her for her worth. Cleveland and the magnificent Amelita have been mutual admirers ever since.

She is in the midst of a concert tour, but at her request, engagements were postponed elsewhere for her appearance with the company of which she is the leading member.

EVERY time she stepped upon the stage, she received an ovational welcome. Between the acts, she was recalled many times, bringing the other members of the excellent cast with her to enjoy the triumph.

After the Caro Nome of the second act, the audience seemed unwilling to let the performance proceed; and the applause was deafening until she finally indicated that the performance should go on.

To assume to describe the manner in which she sang would be presumptuous. It was as Galli-Curci always sings in Cleveland. The supreme artistry, the lovely voice, grace, authority and adherence to all of the best traditions of the great operatic diva made her stand as the chief pendant of the Metropolitan necklace of feminine brilliancy that has been flashed before our eyes in recent days.

Gilda is one of her favorites, as it is one of her best roles. Her predecessors in the part who come to memory were Patti, Melba and Tetrazzini. Her name and voice link well in that group of singers when they were at their best. Now they are almost memories; two are alive but not audible and one has passed. The empress is dead; long live the empress!



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SAN FRANCISCO



# MUSICAL AMERICA

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NEW YORK, JUNE 26, 1926

## SUMMER MUSIC

THE time does not seem far distant when the word "season," as applied to musical activities, will be dropped from our national vocabulary. It is not long ago that the year was arbitrarily divided into a musical season extending through late autumn, winter and early spring, and a season of famine during the summer months. A few of the larger cities had music of a kind in the torrid days, but the concerts were not measurable by the artistic standards prevailing for the balance of the year. A change has been taking place, so gradually that we have hardly been aware of it.

Today there is abundance of music, admirably played and sung, for the urban dwellers, whose summers are no longer silent. Outdoor performances have increased from coast to coast, and the number of enterprises being carried on this summer would, if predicted only a few years ago, have seemed incredible. Musicians have ceased to regard the summer as a period of enforced idleness. Teaching too has felt the stimulus of the summer idea, and holiday classes are not the novelties they once were.

## MYSTERIES OF SOUND

FOR all the careful study that has been applied to sound vibrations, timbre of instrumental tones and form of compositions, we know very little about the mystery of music. Time was when the physicist, fresh from experiments in the laboratory, uttered positive dicta concerning the effects of musical tones, but those days have passed. Physical science, thanks to the theory of relativity, is now

confined quite closely to the measurable aspects of phenomena.

The limitations of physical science have always been recognized to a certain extent, but the boundaries of its explorations were never so circumscribed before. The older physicist, when referring to an object as having a mass of ten pounds, thought that he was saying something plainly intelligible when he stated that mass was the quantity of material in a body. He considered that he knew exactly what he meant by "matter" as compared with the haziness of his knowledge of consciousness or personality. The physicist of today knows that by a mass of ten pounds we mean only that the object, placed on a certain instrument, records a certain measurement of weight. He does not know the real meaning of the reading on the instrument.

When we speak of any physical quantity, we are referring exclusively to readings on measuring instruments. The object of physics as a science is to record these readings and compute the mathematical relations between them. All phenomena which cannot be so treated are automatically taken out of the field of exact science. Most phenomena, even those of psychology, have a measurable aspect, but the measurements give us no information about the essence of the things measured.

For instance, every note of a musical melody may be measured as to the number of vibrations a second and the duration of the vibrations. But with a table of these measurements in our hand, we have no knowledge of the melody itself. For that knowledge we have to rely not upon physical science, but upon feeling and intuition.

## IMITATION AND PLAGIARISM

ORIGINALITY is a quality for which the demand always exceeds the supply. This has been the case ever since the dawn of man's creative efforts in the arts. As the world's accumulations of artistic masterpieces has steadily increased with the passage of the years, it has become more and more difficult for an artist to be original. Whenever a new work appears, some diligent critic is sure to point out the existence of an antecedent source of inspiration and to find evidences of imitation or plagiarism.

Downright plagiarism—the deliberate kidnapping of another man's brain-child and attempting to pass it off as one's own—is rare. No self-respecting artist will enter on such a course of deceit, even if there were not the certainty that he will eventually be found out. But imitation, conscious or unconscious, is common. We are all in some degree imitators, inasmuch as we cannot formulate our ideas without using expressions that have been used before, our individual contribution being some novel turn of phrase.

Absolutely original ideas are very scarce, and the ability to produce them is one of the signs of that mysterious characteristic we call genius. Even genius has its moments of imitation: witness the cases of Beethoven's early compositions and Shakespeare's habit of borrowing his plots. Genius, however, has the Midas magic of turning everything it touches into gold.

The originality of a merely talented man consists in the manipulation of familiar ideas in such a way that they appear to us in a fresh aspect. He takes an idea here, a suggestion there, combines them with a quirk of his own, and presents us with something that has the guise of novelty. Such an artist harms neither himself nor those from whom he borrows, and the amount of his talent is in direct proportion to his skill in fusing his material in an individual way. So marked is the individuality in a powerful talent that most of the imitation is unconscious. The mediocre artist, on the other hand, has so weak an endowment of individuality that he remains constantly in a stage of suggestibility, relying on the ideas of others and patching them feebly together.

## TWO WEEKS' NOTICE ESSENTIAL

READERS who wish MUSICAL AMERICA to follow them regularly through the vacation season should notify the Subscription Department of change of address as soon as possible. Two weeks' notice is necessary to effect this change. Please be sure to give the former address as well as the new vacation address.

## Personalities



Tenor Welcomed to Tokio

When John McCormack arrived in Tokio for his recent series of recital triumphs, he was welcomed by a group of Japanese artists prominent in their native country. The popular tenor was presented with a handsome bouquet of native blossoms. Heading the reception party was K. Yamamoto, manager of the Imperial Theater, who has extended genial hospitality to many artists from America. At the singer's right is seen Ritsuko Mori, who is a favorite singer with the Japanese.

Ney—After her recent appearances at the Bonn Beethoven Festival, Elly Ney, pianist, is fulfilling a number of other festival engagements on the Continent. Mme. Ney will return to the United States early in the coming January, to make appearances in many of the cities of North America.

Huber—A letter recently received by Frederick R. Huber, director of Baltimore's municipal radio station, WBAL, reports that a program broadcast by the American station was heard at Darmstadt, Germany. The communication came from Robert Blitz, a Central European radio operator. Baltimore's voice was recently heard through the same agency in Canada, reaching the Arctic Circle, and as far south as the Canal Zone.

Heifetz—After a series of recitals in European capitals, where his appearances were events of the season, Jascha Heifetz will sail for America on the Olympic, June 30. He is bringing with him the Cross of the Legion of Honor, presented by the French Government. Mr. Heifetz will take a short vacation at his country home at Narragansett Pier, before crossing the country for his second tour of the Far East. He will not play in the United States again until 1928.

Shaw—In recognition of the exploits in music of one of its sons, the University of Vermont was this month to confer the degree of Master of Arts in Music upon W. Warren Shaw, tenor and voice teacher. Mr. Shaw is a graduate of the university. In former years, Mr. Shaw sang with the Carl Rosa Opera Company in Great Britain and has been heard in opera and recital in the United States, in addition to his teaching activities in New York and Philadelphia. He is the author of works on vocal training and a composer of songs.

Case—Anna Case, soprano, who has had an unusually busy June, sang recently in Detroit in the home of Charles B. Warren at a reception for the Crown Prince and Princess of Sweden. Miss Case's late teacher, Mme. Orstrom Renard, was Swedish born and had coached her pupil in Swedish music. Thus Miss Case sang for His Royal Highness a group of Scandinavian songs. On the previous Saturday night, Miss Case sang at the Sesquicentennial celebration in Philadelphia as soloist with the Liederkreis Club of New York.

Palmer—Appearing before the National Convention of Women's Clubs held at Atlantic City, Katherine Palmer, soprano, shared the program with Herbert Hoover on June 3. The artist some time ago won the gold medal award of the Philadelphia Philharmonic Society, and almost in the same breath the money award of the Philadelphia Music League. At the Federated Clubs' Convention, Miss Palmer confined her offerings entirely to songs by Meta Schumann, for whose work she is an ardent propagandist.



# Point and Counterpoint

By Cantus Firmus, Jr.

## Perpendicular Criticism



I HAVE a friend who is committed to the "harmonic" theory of music, as against the "melodic", or horizontal. We asked him for his opinion of a concert which he attended the other night. Since then we have realized our error, for his critique, in the following style, arrived to confront our perplexed and bulging eyes.

dear bill  
i fell  
asleep in  
the last  
half of  
this  
perform  
ance  
while they  
sang  
allahs holi  
day and when  
miss T—  
warbled in  
closer and  
closer harm  
ony  
how  
lovely how  
fair i broke  
down and  
mingled my te  
ars with lou  
d shrieks. . . .  
oh  
what  
pain  
yours—  
\* \* \*

## A Terrible Mix-Up

YOUNG Wife (at telephone): "Oh, Charles, do come home! I've mixed the plugs in some way. The radio is all covered with frost, and the electric ice box is singing 'Moonlight and Roses.'"

## Diction

THEY stood in the wings of the opera house. In a few moments she was to go on.

"One last word," said the conductor.

"Yes, maestro?"

"If you forget your lines, do not hesitate. Never falter."

"But what shall I sing?" asked the new diva.

"That is the point. Be prepared. Sing the multiplication table with your best runs and trills. Nobody will ever know the difference."

## Remarkable

EXCERPT from the biography of a composer: "X— lives amiably with his wife and two children." This

is doubtless exceptional enough to create a furor.

## Unversed

SELECTED from the many anecdotes in Bill Johnston's Second "Joy Book," is the following:

An American violinist, traveling in England, stopped at a small music shop to purchase a violin string. Upon asking the shopkeeper's assistant for an E string, he received this reply:

"'Ere's the box, my good man, you pick out your own string, as Hi am new 'ere and 'ardly knows the E's from the She's."

## Mixed Personages

ASSUREDLY, the early summer weather had something to do with the following mélange of *dramatis personae* attributed to the Ravinia Opera by the New York Times, in announcing the coming season there:

June 29, "Faust" marks the fifteenth anniversary of Ravinia. Edward Johnson will make his Ravinia debut as Faust, with Lucrezia Bori as Juliet and Leon Rothier as the Friar. Louis Haselmans will conduct.

Maybe the canny impresario, Louis Eckstein, is planning another of his novel mixed bills of several works?

## The King's Hackwork

A BRITISH typographical burble recently caused a revered London contemporary, by misplacing two whole lines of type, to relate the following surprising event:

"Scriabin played at the first concert his Stravinsky opus, based on the Andersen fairy-tale of the nightingale, whose song cures an emperor's fatal early piano concerto and several other pieces."

## Pride

TWO old college cronies met again after a long period of separation.

"Well, Tom, I hear you have two grown daughters?"

"Yes," said Tom, lifting his chin and sticking out his chest, "and neither of them plays the piano or sings."

## Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

### Coloratura in the "Don"

Question Box Editor:

To settle a discussion, will you tell me which of the three soprano rôles in "Don Giovanni" is the coloratura rôle?

G. T. R.

Augusta, Me., June 16, 1926.

There is not, strictly speaking, any coloratura rôle in "Don Giovanni," although both "Donna Anna" and "Elvira" have coloratura passages to sing. Both these rôles, however, contain so much dramatic music that they are beyond the abilities of sopranos with light voices. The rôle of "Zerlina" is frequently sung by a coloratura, although the part is more lyric than florid in character.

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### "Ero e Leandro"

Question Box Editor:

Can you tell me the name of an opera by Mancinelli, formerly conductor at the

Metropolitan, which was sung there in the 'nineties?

D. M. CLAUS.

Newark, N. J., June 19, 1926.

"Ero e Leandro." You may be interested to know that Boito began music on the same libretto, and the duet "Lontano! Lontano!" in his "Mefistofele" was part of the music which he composed for it.

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### The Bow-Zither

Question Box Editor:

Will you kindly describe the bow-zither?

"GROSSE CAISSE."

Duluth, Minn., June 16, 1926.

The instrument, as the name implies, is played with a bow instead of a plectrum. The earlier forms were heart-shaped; but later ones, known as the "Viola-Zither" and the "Philomela," were something like a viola, but with a more pointed body and shorter neck. They had a fretted finger-board and

four strings tuned violin-wise, the E and A being of steel, the D of brass and the G of silk, silver-covered. The instrument was not held against the chin like the viola, but rested in the lap of the player, and the head had a little foot which rested on a table before which the player sat. Needless to say, the instrument is an exceedingly rare one.

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### The "Faust" Overture

Question Box Editor:

Is Wagner's "Faust" Overture a prelude to a drama? I cannot find any such opera in a list of his works.

H. F. T.

Bellingham, Wash., June 15, 1926.

The "Faust" Overture was composed as the first movement of a "Faust" Symphony, which Wagner afterward abandoned. The Overture and a theme for the projected "Gretchen" movement are all that remain.

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### Playing "Repeats"

Question Box Editor:

Should one play all the repeats indicated in a piano piece?

S. M.

Birmingham, Ala., June 17, 1926.

This is a matter which must be left to the discretion of the player. Some pieces require the repeats, while others are distinctly better without them. A

case in point is the B Minor Scherzo of Chopin, which Eusebio says gains much in effect by being played without the repeats.

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### Mozart's Concertos

Question Box Editor:

How many concertos for piano did Mozart write?

WILHELM ERNST.

Los Angeles, Cal., June 15, 1926.

Twenty-five are listed in Köchel's catalogue, but four of these, written in the composer's childhood, have been proven to be merely adaptations of material from other composers.

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### Concerning Raoul Pugno

Question Box Editor:

Is the French pianist Raoul Pugno still living? If so, where does he make his home?

"JESSIE."

Roanoke, Va., June 17, 1926.

Raoul Pugno died in Moscow, while on a concert tour, Jan. 3, 1914.

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### Average Range

Question Box Editor:

What is the average range of a voice?

EDGAR DOANE.

Memphis, Tenn., June 11, 1926.

About two octaves. Some voices have a few extra notes.

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# SURVEY OF EUROPEAN ACTIVITIES

## New Satie Ballet Given for Parisians

PARIS, June 6.—A new ballet by Erik Satie, "Jack in the Box," danced to a posthumous and unpublished score, orchestrated by Darius Milhaud, was given its first performance last night by the Diaghileff Ballet Russe. The work is a brief one and extremely economical in its musical ideas. "To it was fitted a series of dances by black and white figurants. On the same bill was Satie's ballet "Parades," first given here several years ago, and two works by Stravinsky, "Les Noces" and "Petrouchka."

## "Don Giovanni" Returns to Covent Garden Stage

LONDON, June 8.—"Don Giovanni" was revived at Covent Garden last night, sung in Italian by a cast predominantly of German artists, under the baton of Bruno Walter. The performance aimed at, and in the main secured, a good ensemble, in which the talent of various members was subordinated to the whole. There was, perhaps, no single outstanding figure. The spirit of the work was not at all times sufficiently sparkling.

The part of the *Don* was sung by Mariano Stabile, Italian bass, from La Scala, who acted the part with conventional intensity and sang creditably, if at times with a little lack of buoyancy. Jean Aquistapace, a new Spanish baritone, was a spirited *Leporello*; Edouard Cotreuil, of the Chicago Opera, was the *Commendatore*—a part in which he displayed excellent artistry in his few opportunities. Pompilio Malestesa, of the Metropolitan, was the *Masetto*—sufficiently buffonesque in his interpretation. Fritz Krauss, who has won success in Wagnerian parts, sang fluently as *Ottavio*.

The chief charm of the production, however, was in the presence of three of the company's best vocalists in the feminine rôles. Elisabeth Schumann as *Zerlina* was charming and crystalline-voiced. Lotte Lehmann's enactment of the part of *Donna Elvira* was a beautifully finished one, if almost too earnest. It was tonally superb, regret being felt that one of her big airs was omitted. Frida Leider, who makes a remarkable *Isolde*, was less well suited as *Donna Anna*, as the part requires florid as well as dramatic singing. Nevertheless her work reached a high average. Mr. Walter accompanied the recitatives and conducted with all his innate flair for Mozartian melody.

## Dutch Composer's Works Given at Hague

THE HAGUE, June 5.—Several works of Dutch composers had first performances here in a recent concert. Dina Appeldoorn's First Symphony, which included a contribution for soprano voice, proved a surprisingly mature production for a first work in this form. "Calm des Nuits," a setting by Wagenaar of a text by Saint-Saëns, is skillfully written for chorus and orchestra. The composer conducted and was enthusiastically received. A choral work by Jupiter Amans proved spirited and genial. In another list given lately by the Royal Cecilia Singing Society, the following works were heard: "Charité" by J. T. Radoux, a "Brahman Hymn" by W. van Thienen, and "Les Esprits de la Nuit" by Fr. Riga. The most spectacular event of recent weeks was the visit of a ballet corps from the Paris Opéra, which gave Stravinsky's "Les Abeilles," Messager's "Les Deux Pigeons," "La Nuit Ensorcelée" to Chopin music and other works.

## Fleta Heard at Palma in Majorca

Miguel Fleta, tenor of the Metropolitan Opera, has been fulfilling a series of guest appearances in the opera season at Palma, on the island of Majorca. The tenor sang with much success in "La Favorita" and "L'Africana."

## Operatic Production Thrives on Continent

OPERATIC production in Central Europe and elsewhere was unusually prolific last winter. New works were sponsored in many cases by even the smallest provincial theaters. Among works not hitherto reviewed in these columns were the following:

"Die Klänge durch den Wald" (The Sounds in the Wood), ballet by Gunther Hess, produced in Osnabrück, Prussia. "Ein Fest des Lebens" (A Feast of Life), opera by Wilhelm Mauke, given in Dortmund. "Glasbläser und Dogaressa," ballet by August Reuss, given its première in the Munich National Theater.

"Der Jungbrunnen" (The Fountain of Youth), by Bernhard Schuster, heard at Karlsruhe; "Zapfenstreich" (Retreat), three-act lyric drama by Domenico Monleone, at Coburg. "Der Rodensteiner," comic opera by Otto Fiebach, produced in Königsberg, and "Das verkaufte Lied" (The Bartered Song), legendary opera by Lily Reiff, at Zittau.

"Grossvaters Erbe" (Grandfather's

Heir), opera by Vítěslav Novák, was produced at Brünn State Theater.

"Leonora Christina," opera in four acts by Siegfried Salomon was given its première in Copenhagen.

The German première in the Weimar National Theater of Roffredo Caetani's music-drama in three acts, "Hypatia," was a recent event of interest. This work is based on the feud between Hellenic paganism and the new Christian faith in fifth-century Alexandria, from which Kingsley drew his celebrated novel. The perfect *Orestes* is in love with *Hypatia*, beautiful daughter of the mathematician, *Theon*. The fanciful libretto includes a scene in the temple of *Hypatia*, where mysterious apparitions warn of impending doom. The final scene, wherein *Hypatia* is torn by the mob and left to die before the church of the Christians, from which a sorrowing image of Christ looks down, is very well contrived. The composer lacks the genius of melodic characterization, though his work is finely orchestrated and sufficiently dramatic. The fifty-year-old composer received an ovation.

## Veronese Lovers Step to "New Music"



A Parallel to the Modern Movement for Drama in Modern Dress: Serge Lifar as "Romeo" and Thamar Karsavina as "Juliet" in the Radical Ballet of Constant Lambert, a Young English Composer. The Choreography, by Mme. Nijinska, Shows the Members of the Ballet Rehearsing a Parody of the Tragedy in Their Working Clothes

LONDON, June 10.—Much interest is being roused in the announced return visit of the Diaghileff Ballet Russe, in the course of which five ballets new to London will be produced at His Majesty's Theater. Among them is "Romeo and Juliet," the ballet which created an uproar when it was performed at Paris.

It is not a dance version of Shakespeare. It shows a "Romeo and Juliet" company behind the scenes, and is pure comedy. The sub-title is "A Rehearsal without Scenery." Nijinska is the choreographer, and the music is by a young and hitherto unknown composer, Constant Lambert. He is a son of G. Lambert, the painter.

Nijinska has also designed the dances in "Les Noces," the music of which is written for four pianos, percussion, and choir. The pianos will be in the orchestra and not, as has been stated, on the stage. The other new Ballets, for which George Balanchin has been the choreographer, are "Pastorale," a new work by Georges Auric; a new version of Stra-

vinsky's "Le Chant du Rossignol," and "Jack in the Box," an unpublished work of the late Eric Satie.

In "Romeo and Juliet," Karsavina will appear as *Juliet*, Lifar as *Romeo*, and Sokolova as the *Nurse*.

The season opens on June 14 and lasts for five weeks.

## London Applauds Folk-Dance Festival

LONDON, June 5.—In memory of the late Cecil Sharp, collector of folk-music of Britain and America, a festival was held by the Folk-Dance Society, of which he was a founder, in the New Scala Theater. The greatest applause was accorded a remarkable "Running Set" Dance from Kentucky, where Mr. Sharp spent some time in collecting music. In this dance the performers keep up a sort of relay, or perpetual motion, figure on a single step. Other novel and beautiful dances shown were the Derbyshire Reel, the "Yorkshire Sword" Dance and the Northumbrian Dance.

## Whiteman Forces Arrive in German Capital

BERLIN, June 6.—Paul Whiteman and his orchestra arrived in Berlin last night, to give three concerts this month in the Grosses Schauspielhaus. The players numbered some fifty, and brought with them their own stage setting and ninety-eight boxes with their instruments and other paraphernalia. Much wonder was created in local circles by reports that one player operated no less than twelve instruments and received \$500 weekly—an amount that staggered the local imagination!

## Copenhagen Applauds New Opera, "Stepan"

COPENHAGEN, June 5.—The first performance in the Royal Opera of the three-act opera, "Stepan," on a Russian revolutionist theme, by Ebbe Hamerik, libretto by Frederik Nygaard, was an important event in this winter's musical life. The staging of the work in the Expressionist style by the painter, Svend Johansen, was particularly novel. Instead of windows and trees, the stage was decorated with brown and bright green rectangles, peppered with blank spaces. This, to be sure, is something of a mannerism, and the more conservative were bewildered and affronted. The composer is not an ultra-modernist and thus the staging was a little incongruous. Hamerik was formerly a pupil of Frank Van der Stucken, who conducts the Cincinnati biennial Festivals in the United States. In his knowledge of the orchestra he shows a sane and well-grounded art. Hamerik, though undoubtedly one of the most promising young Scandinavian composers, is a little deficient in melodic flow. But he excels in rhythm and tone-color, and has a real gift of dramatic writing. The reception was cordial.

## "Messaline" Sung in Béziers Arena

BÉZIER, June 1.—The great open arena here, which has been used for opera performances in past years, again admitted an audience estimated at 10,000 on a recent Sunday, when Isadore de Lara's opera, "Messaline," was sung. The arena is under a new management this year, and the present performance is designed as the first of a series. Several singers well known in Parisian and other French opera houses appeared in the production. The orchestral playing, under Razigade, was very good, slight improvement being desirable only in the choral singing and the mise-en-scène.

## Venice Hears New Opera "La Mandragola," by Castelnovo-Tedesco

VENICE, June 5.—The first performance of a new opera by Mario Castelnovo-Tedesco—"La Mandragola"—at the Venice in this city was not a complete success. This work won a national opera prize some time ago and is the work of a sensitive musician. "La Mandragola" is strongly influenced by Gregorian modes. The story, which concerns an intrigue and the miraculous love-powers of a plant, proved lacking in theatrical interest. The musical style of the composer was deemed mannered and deficient in lyric warmth. The predominance of declamation and monologue throughout three acts left the audience unmoved. The composer, however, was applauded when he appeared before the curtain after the first act.

## Edna Thomas Gives Berlin Recital

BERLIN, June 8.—A recent visitor of interest was Edna Thomas, the American singer of Creole songs, who impressed in her local debut as a very individual and artistic singer of unusual music. Her accompanist was Constance Piper. Bronislaw Huberman, violinist, returned to give masterly performances of Brahms, Schubert and others, with Siegfried Shultze at the piano.



# NEWS FROM CONTINENTAL CENTERS



## Saarbrücken Welcomes Festival After 20 Years

SAARBRÜCKEN, June 5.—After an interval of twenty years, the Middle-Rhenish Music Festival again called together notables of music in this city from May 14 to 16. The City Orchestra and Women's Chorus, under the direction of the local general music director, Felix Lederer, were assisted by noted soloists.

The first concert included Beethoven's E Flat Major Piano Concerto, played with skill by Edwin Fischer. In addition, there were given the "Egmont" Overture, Reger's "Concerto in the Ancient Style" and Bruckner's "Te Deum." In the latter work the soloists were Lotte Leonard, Ruth Arndt, S. Gunnar Graarud and Hermann Schley.

The second evening brought a performance of Hans Pfitzner's "romantic cantata," "Von Deutscher Seele," which had a performance of much beauty. The final day included the Violin Concerto of Brahms, played in masterly style by Adolf Busch. The climax of the festival was reached in Beethoven's Ninth Symphony, brought to a stirring conclusion by the conductor.

## Rome Academy Performs Works by Americans

ROME, June 10.—The annual concert of works by fellows of the American Academy in Rome was given recently before an audience including many distinguished figures in local musical and social life. Walter Heffer's Lento, for piano and string instruments, was played by the composer and the Rome Quartet. Songs by Robert Sanders were sung by Jewel Robb. Accompaniments were played by the composer and by Oscar Zaccarini of the Rome Quartet. Herbert Elwell's Quintet for piano and string instruments, which had been given recently in Paris by Independents Musical Society, was heard as a closing number. There was much applause for the young composers and the performers.

tival was reached in Beethoven's Ninth Symphony, brought to a stirring conclusion by the conductor.

## Vienna Theater Celebrates Anniversary



Scene from the Dramatized Version of Bach's Secular Cantata, "Aeolus Satisfied," Given by the Vienna Singakademie Under Klenau. From Left to Right, Rosette Anday and Alfred Jerger, of the Vienna State Opera; Eva Bruhn, Preuss and Körber

## Ravel Program and Many Recitals by Visitors from America Interest Paris

PARIS, June 2.—June was ushered in with a "Festival Ravel." The composer gave a magnificent program of his works, assisted by Joy MacArden, soprano of the Opéra; Henri Fabert, also of the Opéra; Robert Casadesus, pianist; M. Moyse, flutist, and the Quatuor Pro Arte.

Ravel directed his Introduction and Allegro for harp, flute, clarinet and quartet of strings. This was exquisite, with a beautiful harp solo. Mme. MacArden sang four folk-songs, accompanied by Ravel, also "La Flute enchantée," with flute obbligato played by M. Moyse. Messrs. Fabert and Ravel gave four descriptive songs, "Histoires naturelles," written in recitative style. Mr. Casadesus, who has introduced many of the works of modern composers, played "Miroirs." Of this group of six works, "Oiseaux tristes" and "Alborada del Gracioso" were the most enthusiastically received. The String Quartet in F and the Trio for piano, violin and cello completed a program rich in the best works of this versatile composer, whose presence at the piano was, of course, an interesting feature.

### Koussevitzky "Carries On"

The second of four concerts which Serge Koussevitzky is directing at the Opéra was not so interesting as the first, with the exception of the majestic Brahms Symphony, No. 4. Several works had been given in America this season. The opening number was a Sonata by Galliard, orchestrated by Maxmilian Steinberg. Germaine Tailleferre's work, descriptive of children playing games, "Jeux de plein air," was novel. The Concerto for piano and orchestra by Alexandre Tansman, played by the composer, did not reveal him a great composer or a brilliant pianist.

Alice Viardot Garcia, granddaughter of Manuel Garcia; Marion Roberts, American pianist, and Mme. Hody, violinist, gave the last concert of the season at the American Women's Club, May 31.

Roland Hayes packed the Salle des Concerts du Conservatoire and maintained the high level of artistry which this historic place demands. A group of Italian songs and "Le repos de la Sainte Famille" of Berlioz won his audience. "Die Liebe hat Gelogen" of Schubert, "En Prière" by Fauré, "Erinni" by Santoliquido, and "Rose of the Night" by Griffes formed the second group, to which he added an air from "Manon." Mr. Hayes' reverent interpretation of unacknowledged Negro spirituals was interesting. He sang one of his own, "Litl' David," which has refreshing rhythm and a plaintive religious feeling. Responding to many calls from the audi-

ence, he sang, unaccompanied, the Negro "Crucifix."

The same evening, Henry Cowell, pianist-composer, played in his first Paris concert. He introduced the "Thunder-Stick," an Indian instrument, and made use of the "stringpiano," with which he obtains novel effects. His work, extremely original, is sincere and has musical background.

Seneca Pierce, a young American, known as a pianist and composer, made his debut in a song recital. He has a voice of fine quality, well placed, which he uses with taste. His program was well built. Joseph Szule's "Clair de Lune" was sung with rare delicacy and refinement. He had to repeat "Pleading" by A. Walter Kramer.

Reinhold Warlich, baritone, and Emile Baume, pianist, gave a program devoted to the works of Schumann and Moussorgsky. Mr. Warlich is remembered in America for his concerts there. He sang Schumann's cycle, "Les Amours du Poète" with fine feeling and understanding. The Moussorgsky songs included "Sans Soleil," a suite of six songs; "Ballade," "Savichna," and "Gopak." Mr. Baume played the Schumann "Étude Symphoniques" and Moussorgsky's "Tableaux d'une Exposition."

GERTRUDE ROSS.

### Saminsky as Conférencier

PARIS, June 5.—Lazare Saminsky returned from his winter's sojourn in America and led an orchestral concert of "Modern Music of the Orient and the Occident." The orchestra was made up of a group of players from the Concerts Colonne. Raymonde Delaunois, mezzo-soprano of the Metropolitan Opera, was the soloist in folk-songs from Armenian, Georgian and Tartar lands, and in Krein's "Hebrew" Sketches.

The American school was represented by Louis Gruenberg's "Polychromatiques," a set of piano pieces, played by the composer. These were engagingly modern in their rhythm, although they seemed in some measure to stem from Chopin and the Romantics, harmonically. The performance was competent.

Mlle. Delaunois was heard also in Arthur Bliss' "Rout," for voice and orchestra—a work in the carnival spirit and imposing a task upon the vocalist, who sings snatches of melody interspersed with an orgiastic theme for the ensemble.

The singer did excellently the "Litanies des femmes," a work for voice and small orchestra, by Mr. Saminsky. These established an artistic mood in the impressionistic manner.

Also presented was Ernst Toch's "Dance" Suite, which New York heard last winter—and which reveals a very individual style.

VIENNA, June 8.—Though coming in a year of depression in local theatrical circles, the recent celebrations of the anniversaries by two of Vienna's most noted stages created a great deal of interest. Some time ago the Burgtheater marked its 150th year, and recollections were rife of the days of the Empire when it was the foremost German stage in Europe.

This month the noted operetta stage, the Theater an der Wien, is marking its 125th birthday. When it is recalled that it was founded by no less a person than Schikaneder, the librettist of "The Magic Flute," the tradition that hovers about its walls is evident. In addition, it has been the scene of many premières of works now considered classics of the Viennese operetta school.

### Had Noted Conductors

In its earliest days, the Theater an der Wien was used for the higher types of music. Opened in 1801, it had among its conductors Payer, Rietze, Netzer, the two Adolf Müllers, Franz Lehar and others. Many of these composed operettas. Lehar, in particular, won his first success while a conductor at this house in 1902.

Perhaps the most famous works which had their premières here were those of Johann Strauss, including the "Fledermaus," first heard in April, 1874. In later years, many new operettas of Lehar, Emmerich, Kalman, Oscar Straus and Leo Fall first saw production here and were subsequently heard throughout the world.

In order to celebrate the anniversary fittingly, a gala program by some of the most noted singers and actors in Vienna will be given this month.

### Concert Year Closes

VIENNA, June 5.—Vienna's concert season this year definitely ended at the beginning of May, in contrast to former years, when it lasted until the end of June.

There was a performance of Berlioz' Requiem, under Felix Weingartner's leadership in one of the so-called "Nicolai-Concerts," before the end of the year. This series is given each year by the Philharmonic—the orchestra of the State Opera—for a fund devoted to old members of the organization who are most deserving of support.

The concerts were named after Nicolai, the composer, who used to lead this orchestra when he was conductor of the Opera in the 'forties. The series takes place each spring after the regular subscription cycle of the Philharmonic is ended.

Then in the middle of May the Tonkünstler Orchestra ended its Mahler

cycle, which Clemens Krauss, now intendant of the Frankfurt Opera, conducted here as guest. There was the fragment of the posthumous Tenth Symphony of Mahler, which at its recent repetition here roused much spirited enthusiasm, and the "Songs for the Death of Children."

### New "Nachtmusik"

The conclusion of the program came in a new symphonic "Nachtmusik" by Josef Marx, who is also the rector of the Hochschule für Musik. In this work for full orchestra, Marx did not in any sense belie his lyric gifts and remained true to his idyllic program for the work. He is always the inspired interpreter of his native Southern Tyrol, with its wide meadows and hills, its vineyards burnished by the sunlight.

DR. PAUL STEFAN.

### Michael Bohnen Returns to Berlin in "Scarpia" Role

BERLIN, June 5.—The return to Berlin of Michael Bohnen, after his late winter sojourn in America, was marked by his appearance as guest in a performance of "Tosca" at the Opera at the Tiergarten. This house is being used by the State Opera organization for some supplementary performances during the period when its own establishment is being remodeled. Bohnen, though he dominated the stage, was somewhat disappointing vocally in the part of Scarpia. Trajan Grovesescu, formerly of Vienna, made an excellent impression in the rôle of Cavaradossi. Mafalda Salvatini was the Tosca. Leo Blech conducted with much musicianship.

### London Bach Choir Marks Fiftieth Birthday

LONDON, June 8.—The Bach Choir, which was organized fifty years ago for the performance of the Mass in B Minor, is now celebrating the jubilee with a choral festival. This event is one of the most important of the present season here. Among the conductors of the notable body in the past were Otto Goldschmidt (Jenny Lind's husband), Sir Charles Villiers Stanford and Sir Walford Davies. The present festival in the Central Hall was opened last night under the baton of Dr. Ralph Vaughan Williams, the Choir's conductor. Among the soloists who participated were Harold Samuel, pianist, and Dorothy Silk, soprano.



## Summer Courses Will Be Led in Paris by Antoinette Ward, New York Piano Teacher

ANTOINETTE WARD, prominent New York teacher of piano, has just sailed for Paris, there to conduct a course for teachers and artists in memorizing, concentration, tone production, and other branches of her remarkable system of developing musicianship.

The method that Miss Ward has developed, and with which she has achieved great success in recent years, lays stress upon mastery of the mental faculties. Miss Ward says nothing new, of course, when she declares that the shortest and surest route to piano mastery is through schooling the mind to its most alert activity. But she does something new when she takes just normal boys and girls and brings to life in them powers that are ordinarily considered the attributes of genius.

"Conscious knowledge," said Miss Ward recently, "adds greater power to anything. And, as applied to the piano, I think that really fine playing is only possible when the performer has perfect knowledge of his processes, both mental and physical. Among the many benefits to be derived from knowing oneself is that of removing all fear and dislike of public playing. If you know that you have the equipment to give natural and eloquent expression to what you have to say musically, what reason is there for nervousness or so-called self-consciousness?"

To an outsider the performance that was taking place when Miss Ward said the above might have been considered a demonstration, but to Miss Ward and those who are under her instruction it was nothing more than happens at the ordinary lessons.

The mature musicianship and unusual technic of a young man who began the proceedings with a Bach transcription were striking enough. But when, with perfect ease and confidence, he played instantly any measure, part of a measure or phrase called for, throughout the entire composition, hands together or separately, showing absolute conscious knowledge and perfect control, one might reasonably have accused him of performing a feat. But he was followed by others who gave similar performances. A young woman showed in like manner how well she knew the F Major Study, Op. 10, of Chopin. The uninitiated might have thought that she was subjected to especially severe tests of memory, since the measures selected at random for her to play always came somewhere in the descending-ascending arpeggio figures that distinguish this composition.

### Remarkable Interchange

The manner in which several pupils each contributed his portion to an uninterrupted performance of the so-called

"Revolutionary" Study proved how absolutely the merest detail becomes fixed in the mind of the student who learns it by Miss Ward's system. Two pupils, each seated at separate pianos, began the work. Two others stood at the sides of the performers watching Miss Ward, who stood between the pianos. At a signal one player would stop and another take his place, sometimes crossing to the opposite piano for the purpose. All this was accomplished without the slightest interruption in the flow of the music. Neither rhythm, phrase, unity nor conception suffered in these shifts among the players. A person in another room would have thought the piece played by a single pianist giving a very artistic account of himself.

Rachmaninoff's G Minor Prelude and "Gnomes" by Liszt were played by another pianist, and another did the MacDowell Impromptu. A Brahms Rhapsodie and a Chopin Scherzo were played by a third. None had an idea as to what Miss Ward would request, and many of the numbers had not been touched for a period of from three months to two years.

These performances were proof of the thoroughness and permanency of acquisition of the music memorized. But other achievements of Miss Ward's pupils show that the memory can be made to seize upon and hold the music with speed if it has been mastered and the pupil has learned the principles by which it is made to work. For instance, Miss Ward has had two pupils memorize the Schubert-Tausig Marche Militaire and rehearse it for two pianos, all this being done in less than an hour. And such a feat is nothing unusual for these young musicians. Among others, Miss Ward tells of one pianist who was given the second piano part of Saint-Saëns' G Minor Concerto one morning and played it from memory at a recital with a solo pianist the evening of the same day, without a rehearsal, up to time and with excellent musical effects.

### Focusing Attention

Focusing the attention, Miss Ward observes, is the cardinal factor in successful and thorough memorizing. It is not a matter of repetition at all, for of what avail is it to play a composition over and over with the attention elsewhere?

In her perfection of a mnemonic system, Miss Ward has not lost sight of the ultimate end of piano study. She gives interpretation, tone, technic, fluent reading, all their just importance. She has even a method for developing unpianistic hands into hands well adapted to the keyboard.

However, that which distinguishes her pupils from those one is accustomed to meet is the security with which they hold

tratos. Mrs. C. C. Robinson was at the piano. Mr. Pease was much feted in his visit and also sang an aria at the Baccalaureate Service.

### New Korngold Opera for Hamburg

HAMBURG, June 10.—Erich Korngold's new opera, "The Miracle of Heliane," based on a "mystery" by Kallmeyer, will have its world-premiere in the newly rebuilt opera house in this city. The opera will be one of a series of works by Korngold, including the "Dead City."

their mental faculties. They know every angle of the psychic apparatus that is called into use in playing the piano. But the chief good derived from thus schooling their mentalities is not that they are capable of playing from memory two years hence a composition not touched in the interim; their greatest benefit is that they have educated their powers to the highest capacity, of which such uses of memory as they have just demonstrated are only one phase.

Although Miss Ward will be teaching in Paris during the summer, her studio remains open always in charge of assistants. She will return to New York early in September.

## San Mateo Likes Sokoloff in First Outdoor Concert

(Continued from page 1)

Mr. Sokoloff had his greatest ovation. These atmospheric dream-pictures of the famous Roman fountains—the Fountain of the Valle Giulia at dawn, the Fountain of the Tritons at morning, the Fountain of the Trevi at mid-day, and the Fountain of the Villa Medici at sunset—were enjoyable to both the sophisticated and unsophisticated musical ear.

The "Marche Slave" was played with tremendous force and fire and was thrilling in its effect.

Mr. Sokoloff conducted with a decisive yet graceful beat, and the orchestra gave him of its best. It was a welcome surprise to see Louis Persinger again in the concert master's chair and to enjoy the exquisite and individual tone color which his playing lends to the entire string section. In him, Mr. Sokoloff had an infallible aid in matters of nuance and artistic finesse.

This series of summer symphony concerts, which began so auspiciously, was made possible largely through the efforts of Mrs. J. B. Casserly, who conceived the idea and forthwith began the organization of the Philharmonic Society of San Mateo. She is first vice-president of the Society, which has Mrs. George N. Armsby as president; Mrs. William H. Crocker, John S. Drum and Herbert Fleischacker as auxiliary vice-presidents; A. P. Giannini, as treasurer, and Thomas A. Driscoll, as secretary. The concerts are scheduled for Sunday afternoons at 3:15, at fortnightly intervals, concluding Aug. 22. In addition to Mr. Sokoloff, Henry Hadley, Ossip Gabrilowitsch, and Alfred Hertz will wield the baton during this summer season.

MARJORY M. FISHER.

## Boston Symphony Dates in Providence Announced

PROVIDENCE, June 19.—Dates of the Boston Symphony concerts in this city for the 1926-27 season are announced as follows: Oct. 26, Nov. 23, Dec. 7, Jan. 18, and Feb. 15. Through the efforts of an efficient committee, these concerts will be given in the E. F. Albee Theater. After a year or two, the new Masonic Temple Auditorium, seating 3000, will be the Providence home of the Boston Symphony. The Symphony Concerts Committee includes Mrs. William Gammell, Jr., honorary chairman; William H. P. Faunce, president of Brown University; William M. Sweet, chairman; Avis Bliven Charbonnel, Mrs. Henry D. Sharpe, Mrs. George St. J. Sheffield, and Mrs. Albert Fenner. N. B. P.

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## PITTSBURGH PUBLIC HEARS LOCAL WORKS

### City Composer Given Honor Concert—K. of C. Produces Opera

PITTSBURGH, PENNA., June 19.—Under the progressive auspices of the Musicians' Club of Pittsburgh, a testimonial concert was given to Adolph M. Foerster, veteran Pittsburgh composer, recently.

The concert took place in Carnegie Music Hall; and the program included several piano numbers, many songs, two organ numbers, a trio and a string quartet. Those sharing in the honor of presenting the program were: Dr. Charles Heinroth, organist; Dallmeyer Russell, Fred Lotz, William H. Oetting, Richard Kountz, and Oscar L. Helfenbein, pianists; Arthur Anderson, baritone; Chauncey Parsons, tenor; Irma Carpenter and Anne H. Woesthoff, sopranos; Ralph Lewando and Leo Kruczek, violinists; Earl Truxell, pianist; James Philip Johnston, organist; and the Max Shapiro String Quartet, consisting of Max Shapiro, Herbert Lomask, Milton Lomask and George Curry.

Mr. Foerster has been active musically for many years in this city, and his work has always been characterized by sincerity and high ideals. The concert was a successful one, and Mr. Foerster's work was placed before the public in a favorable manner.

The Knights of Columbus Opera Society of Duquesne Council sponsored a production of "The Golden Butterfly," by Reginald DeKoven, in the Alvin Theater on June 4 and 5. J. Vick O'Brien conducted in a spirited manner, and the orchestra responded well. In the cast, composed of local talent, were Julia Schubart, Margaret Maggio, Will Rhodes, Walter V. Averman, Burton H. Mustin, Margaret D. Riehl, Edward P. Riehl, Austin Curry, Marie Sybert, and many others. The work was exceptionally well done, and large audiences greeted the singers.

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### "Elijah" Sung at Ohio University

ATHENS, OHIO, June 19.—A fine performance of "Elijah" was given by the University Chorus, under Clarence C. Robinson, as a feature of commencement week, on June 6. The soloists included Rollin Pease, baritone; Edgar A. Sprague, tenor; Margaret Benedict, Joy Cutler and Alice Holmen, sopranos; Helen McClaffin and Helen Stevens, con-



## Boston Activities

June 19.

Louisa F. Parkhurst, pianist and exponent of the Matthay method in her classes, in which she has two assistants, Alice R. Hall and Ruth B. Hayden, gave a public pupils' recital in the Pierce Building on June 12. The pupils played with good understanding of the Matthay method, and were much applauded. The following were heard: Frances Corwin, Dorothy Gosse, Phyllis Bourne, Walter Wrye, Velma Vroom, Virginia Caldwell, Ralph Aubin, Harmon Hall, Dorothy Anderson, Winfield Marston, Margaret Webster, Lorna Jennings, George Peckham, Marian Little, Caroline Kidder, Gregg Jennings, Alyra Boni, Ruth Hollins, Lillian Bronstein, Agnes Fitzpatrick, Charles Pugh, Sally Burns, Dorothy Blume, Clarine Stevens. Prizes for general excellence were awarded Sally Burns and Charles Pugh.

Frank Luker, piano teacher, gave two students' recitals; one for his senior class, the other for junior pupils, on the evenings of June 10 and June 11 in Beacon Hall, Brookline. The assisting artist on the advanced students' night was Dayton M. Henry, member of the Philadelphia Orchestra. On junior night Elsie L. Luker was assistant to Mr. Luker, and had charge of the program.

The students on both nights played understandingly. Those to take part were: Lillian Buxbaum, Evelyn Files, Edna Laubner, Edna Chapman, Helen Fleming, Ruth Marsters, Mary Reid, Bernard Brooks, Ann Marsters, Elizabeth Lee, Virginia Seavey, Dorothy Dangel, Nancy Hewitt, Martha Hardy, DeWitt Parker, Philip Bray, Gordon Watson, Ruth Christiansen, Davida Liberman, Nancy Woodward, Avis Wodell, George Wightman, Jr., Alice Brayman, Esther Capitan, Benrima Levy, Edgar Hirschberg, Mary-Isabel Allen, Claire Buswell, John Dwyer, Frances Kelly, Stewart Lynch, Ruth Hewitt, Sylvia Hanauer, Harry Colony, Clement Harrington, Lucius Packard, David Buxbaum, William Dunham, Dexter Wade, Helen Bridge, Elizabeth Miller, Carol Shattuck.

Raymond Putnam, pianist of this city, has been engaged for the season at Chateau Lake Louise, Banff, in the Canadian Rockies.

William E. Weston, pianist and coach, will sail on the Leviathan from New York on July 3 for several months vacation on the Continent. He will devote his entire holiday to rest and recreation.

Richard Platt, pianist, sailed recently for a European trip, which will be spent largely in rest and recreation.

"In the Village" (a dance) from "Slovakian" Sketches by Emanuel Ondricek, violinist and director of the Ondricek School of Violin Art, New York and Boston, was heartily acclaimed at the "pop" concerts in Symphony Hall on June 7. This concert was known as "Boston College Night."

Pupils of Donald S. Smith of the New England Conservatory, mostly young

students of the piano, gave a concert in Recital Hall on June 9. The program began with "Happy Thoughts," by Charles Darnice of the Conservatory faculty, which was rendered by Shirley Brown. Other soloists were Marguerite Brown, Constance Post, Parker Cohen, Rachel McBride, Alice Conley, Betty Joseph, E. Virginia Sheridan, Elizabeth Kelliber, Francis McNally, Madeline Theodore, Israel Wasserman, Violet Daniels, Josephine Fannier, Elizabeth Flynn, Grace R. Doyle, Madeline Mack, Paul Martin, Dorothy Cushman, Mary L. Burns, Harriet Dorr, Mary Huntley, Alfred E. Rosenthal, Jennie Schneider, Ethel Dunn, Olive McPherson.

With a well-attended banquet in the Hotel Lenox on June 9, Kappa Gamma Psi, a national musical fraternity which is represented in Boston by chapters in the New England and Boston conservatories, ended its annual three days' convention. The delegates last held a business meeting with exemplification of the first degree. This was followed by a sightseeing trip. Supreme officers were elected as follows: President, Francis Findlay, Alpha; first vice-president, Donald S. Smith, Alpha; second vice-president, George N. MacDonald, Gamma; treasurer, William Bailey, Alpha; assistant treasurer, Bower Murphy, Alpha; secretary, E. Corey Batson, Alpha. Application for a charter was received from the Apollo Club of the University of Alabama and favorably acted upon.

A. H. Handley, concert manager, has opened offices in Steinert Hall, one of which will be devoted entirely to his mailing department. He will retain his audition room in the Vose Building. Mr. Handley announces two important concerts for local artists. He will supply the soloists for Mendelssohn's "St. Paul" at Dartmouth College, June 15. They are Gertrude Ehrhart, soprano; Abbie Conley Rice, contralto; Norman Arnold, tenor, and David Blair McClosky, baritone. On June 13, Mr. Handley will supply artists for Mrs. Arthur Curtis James' residence at Newport, R. I., where she will give a dinner to Crown Prince Gustavus Adolphus of Sweden and the Princess Louise. The Philharmonic String Quartet of this city, William F. Dodge, first violin, will play. Gertrude Ehrhart, soprano, will contribute songs by contemporary American composers.

Marion Turrell Wyman's piano pupils gave an exacting recital in the Melrose High School on June 10, winning commendation. Assisting artists were Belford Forrest, reader, and Barbara Johnson and pupil in characteristic dances. Mrs. Wyman's pupils were Editha Allis, Phyllis Hewitt, Allen Millett, Dorothy Critchett, Marion Kerr, Jarvis Stebbins, Ruth Sizer. Mrs. Wyman gave an intelligent reading of the Verdi-Liszt "Rigoletto" paraphrase.

A recital by voice and piano pupils from the studios of Florence E. Tibbetts was held in the Pierce Building on June 14. Piano students to give excellent account of their year's work were Margaret Sullivan, Veronica Shelley, Ruth Laubinger, Mary Cosman, Isabel Sefton, Eugenie Mathey, Francis Sefton. Voice pupils, equally successful, were Alice Pimental, Clinton Ross.

W. J. PARKER.

### Sound Beach Hears Fine Choral Concert

SOUND BEACH, CONN., June 19.—Roy Williams Steele conducted the Sound Beach Choral Society in a well-chosen and excellently performed program in the First Congregational Church on June 3. Theodore Webb, baritone, and the Max Barr Ensemble assisted. The numbers included Taylor's "Chambered Nautilus," Chadwick's "Land of Our Hearts," and works of Grieg, Gretchaninoff, Fanning, Tchaikovsky and others. The ensemble was beautifully blended and was often of moving intensity.

### Boston Organist Plays in Washington

WASHINGTON, June 19.—Edith Lang, organist and composer of Boston, was presented in an organ recital in the new Chamber Music Auditorium of the Library of Congress recently through the courtesy of the Elizabeth Sprague Coolidge Foundation. Miss Lang created great interest in her work and proved an excellent program builder, as well as a thorough musician. She created real atmosphere in the Jadasohn "Sherzo-Dialogue," which had to

be repeated, as did "The Humming Bird" of Edward MacDowell. Other composers represented were Bach, Moussorgsky, Widor, Franck, Torjussen, and Lippacher. Also on the program was the picturesque "Mirror Reflecting Pool," from the "Lyric Washington Suite," by R. Darnice. Miss Lang's own composition, "Elevation," placed her in the serious field of the modern composers.

D. DeM. W.

### Blind Student Receives Degree in Florida

TALLAHASSEE, FLA., June 19.—Rose Nasrallah, a graduate of the Florida State School for the Blind at St. Augustine, entered Florida State College for Women, Tallahassee, four years ago. She was a candidate for the bachelor of music degree, with piano as her major. Miss Nasrallah has completed the required work in four years, being a student in the piano class of Ella Scoble Opperman, dean of the School of Music. In her graduation program Miss Nasrallah played the Beethoven Sonata Op. 31, No. 2; Schumann's "Papillons," a Mendelssohn Scherzo, and the Mendelssohn Concerto in G Minor.

## Vacation in Mountains Follows Artistic Year of Marjorie Leadbetter



Marjorie Leadbetter, Soprano

BOSTON, June 19.—Marjorie Warren Leadbetter, soprano, was soloist at the Grand Chorus Festival given recently in the Town Hall, Middleboro, Mass., for the benefit of St. Luke's Hospital, and, as usual, proved herself a favorite. The Ancient and Honorable Artillery Company held its annual field day last week. Miss Leadbetter was the soloist at the services conducted in the New Old South

Church at noon time and also at the banquet held in the Copley-Plaza Hotel in the evening. She has made several appearances with this organization.

Miss Leadbetter's first musical tendencies were strongly manifested at the age of six, and were concentrated on the piano. For a few years, she devoted herself entirely to this instrument.

Her parents, both prominent musically, were insistent upon their daughter becoming a concert pianist, but fate decreed otherwise. While studying the piano, she would often play her own accompaniments to favorite songs, and it was on one of these occasions that the beauty of her voice was revealed. Her friends prevailed upon her parents and pleaded with her to devote her future to voice culture.

Before she was sixteen years of age and before taking vocal lessons, Miss Leadbetter was much sought by schools, churches and various musical organizations. She had it firmly in her mind by that time to become a soprano soloist, both in concert and oratorio work. At the age of sixteen she accepted a position as church soloist, meanwhile studying for a brief period in New York. Subsequently, she studied with Leverett Merrill of Boston, her present teacher.

Miss Leadbetter has been soloist in several of the larger churches of the Commonwealth, and for many years was soloist of the Central Church of Boston. Her extensive work in concert and oratorio is well known. She is an indefatigable worker, and, on the other hand, is equally enthusiastic in the enjoyment of her favorite sports. During the summer she goes to New Hampshire, where she indulges in mountain climbing and fishing her pet diversions. She is also an ardent lover of golf, tennis and horseback riding.

Her bookings for the coming season indicate the busiest period of her career.

### San Diego College Gives "Robin Hood"

SAN DIEGO, CAL., June 19.—"Robin Hood" was given by the San Diego State Teachers' College in the new Senior High School Auditorium recently. The performance was directed by Deborah Smith of the music department of the school, and Sybil Jones of the dramatic department. Dudley Nashold trained the orchestra. The cast was chosen

from the musical organizations of the school and included Wallace Gilkey, as Robin Hood; Loris Hoytas, the Sheriff; Guy Fox, as Sir Guy; James Fulton, Little John; Hugh Gillis, Will Scarlet; Terry Havens, Friar Tuck; Adah Moore, Allen-a-Dale; Mildred Kay, Maid Marion; Sue Wolfer, Dame Durden, and Christine Erickson, as Annabel.

W. F. R.

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# Reviewing Stephen Foster's Life and Art

[Continued from page 3]

Allegheny City June 20, 1851  
Dear Sir

Your favor of the 12th inst., inclosing ten dollars for the first privilege of singing "Oh! boys, carry me 'long" is received. Accept my thanks. Herewith I send you the m. s. according to agreement. I am not certain that you use a piano in your band; but I have arranged an accompaniment for that instrument at a venture. If you have a tenor voice in the company that can sing up to "g" with ease (which is very probable) it will be better to sing the song in the key of "g." Thus you will not carry the bass voice quite so low. I hope you will preserve the harmony in the chorus just as I have written it, and practice the song well before you bring it out. It is especially necessary that the person who sings the verses should know all the words perfectly, as the least hesitation in the singing will damn any song—but this you of course know as well as myself. Remember it should be sung in a pathetic, not a comic style. You will find the last three verses on another page of this letter. I regret that it is too late to have the name of your band on the title page, but I will endeavor to place it (alone) on future songs, and will cheerfully do anything else in my humble way to advance your interest.

Very Respectfully Yours  
S. C. FOSTER

E. P. Christy, Esq.  
I have not as yet done anything at the "night funeral &c" but will probably make something out of it one of these days.

This correspondence helps to picture the composer of "Old Kentucky Home" (1853), "Come Where My Love Lies Dreaming" (1855), and other songs of love and home, many of which Foster allowed to be published without thought of monetary compensation. They show a modest and retiring personality which nevertheless did not detract from his ability as an interesting conversationalist.

## The Immortal "Old Folks"

"Old Folks at Home," published by Firth, Pond & Co., New York, became one of the most popular songs in existence. Indeed, it may be questioned if any other song of its type has achieved the same constant and world-wide favor.



Facsimile of the Last Page Contained in Foster's Note Book

It has been translated into most European languages, and also into some tongues of Asia. The royalties which Foster received from this song alone are said to have amounted to \$15,000, though Christy only paid Foster about \$15 for the privilege of having his (Christy's) name appear as composer on one edition.

"Old Folks at Home," equally well known by the title of "Swanee River," is one of the few songs in the history of American music which has both held its own among popular favorites and claimed the serious attention of first-rank musicians. Adelina Patti, Nellie Melba and Emma Calvé incorporated it

into their répertoires. It is sung by Amelita Galli-Curci and Ernestine Schumann Heink, and Kreisler has played it on the violin. Dvorak wrote his "Humoresque" as counterpoint to the melody, and the two airs have effectively been combined in public performances. Notable among the latter may be mentioned Alma Gluck's singing of "Old Folks at Home," with Efreim Zimbalist playing the "Humoresque" as a violin obligato. Louise Homer and Clarence Whitehill are artists who sing "Old Black Joe," and Mr. Zimbalist has played an arrangement of this music with string orchestra.

## The Final Decade

The last ten years of Foster's life, from 1853 on, marked a change in the character of his songs. He then modified his earlier style for one of a generally increased grace and tenderness. Among the many works of this period are "Annie, My Own Love," "Little Ella," "Ellen Bayne," "Jennie With the Light Brown Hair," "Willie We Have Missed You," 1854; "Comrades, Fill No Glass for Me," 1855; "Mollie Dear, Good Night," 1861; "Suffer Little Children to Come Unto Me," 1863, and "Beautiful Dreamer," 1864. The last-named was composed a few days prior to his death.

In 1860, Foster, whose wife was reported to have left him some years before because of his intemperate habits, came to New York. Here he composed some eighty-three songs.

A day before his death in Bellevue Hospital on Jan. 13, 1864, Foster was found by George Cooper on the floor of his room in a lodging-house at 15 Bowery, bleeding from a cut across the throat. Cooper, a friend of Foster's passing years, wrote the verses for many of his last songs. Foster was survived by his wife, who attended his funeral, and his daughter Marian. His body was transported, without the requirement of any fee, from New York to Pennsylvania by the Pennsylvania Railroad and Adams Express companies.

A week later, after an impressive service in Trinity Episcopal Church, Pittsburgh, Foster was laid to rest beside his father and mother in the Al-

## Pittsburgh to Hold Special Foster Celebration

PITTSBURGH; June 19.—In commemoration of the Sesquicentennial of the signing of the Declaration of Independence and of the centennial of the birth of Stephen Collins Foster, the recently-formed Pittsburgh Symphony Society will give a mammoth concert in Schenley Park on Monday, July 5. The large army of performers will consist of the Pittsburgh Symphony Society of ninety men, conducted by Elias Breeskin; a chorus of 1000 led by Harvey B. Gaul, and many soloists. The manager is Benno Rosenheimer, manager of the Pittsburgh Symphony Society. A program of Foster's music will be presented. No admission will be charged. As the date of Foster's birth was July 4, 1826, the concert was originally planned to take place on the exact anniversary, but owing to ministerial protests the date was changed to July 5. The City Council has appropriated a sum of money toward the event.

WILLIAM E. BENSWANGER.

leggheny Cemetery, Pittsburgh. The grave is marked with a simple tombstone.

Foster's songs, in which poetry is perfectly wedded to music, still ring out plaintively from among the hills of many a countryside where exuberant rustic swains may chant a lover's lay with "Beautiful Dreamer" or "Come Where My Love Lies Dreaming."

WALDEMAR RIECK.

## Hamburg Philharmonic to Visit Iceland

The Hamburg Philharmonic Orchestra will make a tour of Scandinavia and Iceland in the coming summer, under the leadership of Jon Leifs. A series of twenty concerts is planned, in which old and modern works will be given.

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## MANY PARTICIPATE IN EVENT ON COAST

### Los Angeles Public Much Pleased With Special Concert List

By Hal Davidson CRAIN

LOS ANGELES, June 19.—More than 100 musicians, including members of the Orpheus Club, Hugo Kirchhoffer, conductor, were heard in an interesting concert in the Philharmonic Auditorium on June 10. The concert, which was sponsored by the Fitzgerald Music Company, attracted an audience of more than 2,500.

Chief honors went to Charles Wakefield Cadman, who appeared as pianist in three of his compositions, *Romance in G*, in manuscript; "Love Song" and "From the Village," the last named being reproduced on the Ampico. He also accompanied Margaret Messer Morris, soprano, in "There Is a Pool in Mayo," from his opera, "The Witch of Salem," which the singer found a happy medium for the display of her vocal ability. Mrs. Morris was also heard in songs by Strauss and Hageman, with the accompaniments recorded on the Ampico by the composers.

Calmon Luboviski, violinist, disclosed powers of a high order in Wieniawski's "Souvenir de Moscou." Misha Gagna played Popper's Tarantelle for cello in fine style, and Toska Tolces played works by Balakireff and Schumann-Liszt in musicianly manner. Raymond Harmon, tenor, lately returned from two years' study in France and Italy, showed the results of his training in a well-cultivated voice and refined style. Other vocal numbers were given by Lenore Ivey, mezzo-soprano, and Keau-moku Louis, baritone. The remainder of the program was given by the Optimists' Male Quartet, Claire Mellonino, pianist, and Gita Rayeva, dancer.

A feature was the presentation to Alice Kaye on behalf of the Fitzgerald Company, of a bill of sale for the grand piano which she won in their contest, conducted annually among piano students in Southern California. Miss Kaye is a pupil of Olga Steeb.

The A Cappella Choir, John Smallman, founder and conductor, gave one of its unique concerts under the auspices of the Occidental College Women's Club, in the Occidental Hillside Theater, on June 11. The singers were given a hearty reception and added extra numbers by Bach, Mendelssohn and others. Vera Barstow was the assisting artist, playing violin solos by Von Kunits and Pugnani-Kreisler and two movements from Mendelssohn's Concerto. The accompanist was Evelyn Kemp.

Several hundred children of many races and creeds, some in native costumes of the nations represented, presented a colorful spectacle at the first annual hymn festival and vesper service, held in the Hillside Greek Theater at Occidental College, under the auspices of the Federation of Church Musicians of Los Angeles, on the afternoon of June 13. More than 1,500 persons heard the program, which was arranged by Mrs. W. E. Mabey, assisted by S. E. Harvout, E. L. Falls, C. W. Hamilton, Florence M. Brown, Mme. Manlove and Anne McPherson. Special numbers were given by members of St Thomas' Choir and Sol Cohen, violinist.

### United States Army Music School Grants Diplomas

WASHINGTON, June 23. — Diplomas were awarded to twenty-seven members of the graduating class of the Army Music School at Washington Barracks here on June 18. Capt. R. G. Sherman, com-

mandant of the school, presided and the principal address was delivered by Brigadier-General Wahl, assistant adjutant general of the army, who also presented the diplomas. Under the direction of Second Band Leader Thomas F. Darcy a "symphonette" composed of members of the Army Band played selections. Those who received diplomas were: Band leaders' course, Staff Sergeant Joseph Dressler, Staff Sergeant Juan Mellado, Sergeant Henry Chura, Sergeant Eugene Papi, Private (first class) Ernest B. Gentile. Soloists' course, Private (first class) John Pora. Bandsmen's course, Privates Erskine Albright, Louis Alvani, Albert L. Belliveau, Harry Bontempo, Hervey J. Clark, Harry Greenfield, William A. Irwin, Victor Lapaglia, Lewis S. Marchese, Charles P. Moliere, Clair M. Moody, Allen R. Parker, Frank C. Patkins, Luther Pursley, Stanley Roder, Walter Roder, Henry W. Skidmore, William Steinberg, Louis Swart and Paul B. Weale. A. T. M.

### Basile Kibalchich Will Lead Russian Symphonic Choir on Third U. S. Tour

(Portrait on Front Page)

On its third tour of the United States, the Russian Symphonic Choir, one of the most successful organizations that has toured this country, will appear from coast to coast, including three weeks in California and the Pacific Northwest. Ever since its New York debut in the spring of 1923, this Choir has remained practically intact under the leadership of Basile Kibalchich, an experienced choral conductor.

With a background of over twenty years of choral conducting in Russia, France, Switzerland, Czechoslovakia and other European countries, Mr. Kibalchich has developed a choral ensemble which has been acknowledged to be one of the most perfect of its kind.

During the coming season, the Russian Symphonic Choir will begin its tour about the middle of October and will continue into April. Mr. Kibalchich, who is now in Europe, expects to bring new choral material with him, including several compositions by Alexander Gretchaninoff, Russian composer who has contributed so much to choral literature.

### Saidee Estelle Kaiser Pupils Appear in Wilkes-Barre

WILKES-BARRE, PENNA., June 19.—A song recital was given by pupils of the Saidee Estelle Kaiser studios of Wilkes-Barre and Scranton in St. Stephen's Parish House on June 10. Participating were Mrs. Max Anthony, Mrs. Frank Gibbons, Maud Davies, Hugh Sturm, Mrs. John Lavery, Phyllis Praetorius, Eleanor Foye, Isaiah Powell, Mary Krajewski, Mary Sheeder-Wilson, Lois Besley, Mrs. George Werts, Milton Cook, Louise Waltz, Edgar Davies, Benjamin Lewis, Mrs. William E. Dow, Gilbert Griffith, Lila Jones, William Gunnis, Mrs. Sherman Ryan, Helen Phillips and Mrs. Almon C. Hazlett. The accompanists were Edna Jones, Flora L'Hommiedieu, Marion Wallace, Mrs. Herbert Austin and Katherine Fear. Marion L'Hommiedieu was violin soloist.

### Cleveland Organist Made Dean in American Guild

CLEVELAND, June 19.—Mrs. J. Powell Jones, organist of Epworth Memorial Church, was recently elected dean of the American Guild of Organists. This is the second time in the history of the Northern Ohio Chapter that a woman has held this office. Mrs. Jones' election followed her position as secretary of the chapter for eight years. F. M. B.

## DETROIT GRADUATES MAINTAIN STANDARD

### List of Successful Young Artists Has Goodly Proportions

By Mabel McDonough FURNEY

DETROIT, June 19.—June graduates are occupying the center of the musical stage, and the list is a large one.

Commencement exercises of the Detroit Conservatory will be held in the First Congregational Church on June 25, when a program will be given by William G. Schenk, organist; Elizabeth Bennett, contralto; Sara Bradley and Dorothy Green, pianists; a violin ensemble of forty students from the class of Earl Morse, and Rev. Chester B. Emerson.

Following the program, President York will present diplomas to the following: degree of bachelor of music; Edward F. Kurtz, Cedar Falls, Iowa, Postgraduate piano department; Mrs. Albert Allinger, Hattie H. Cottle, Nathalie I. Horger, Iverson Audrey, Royal Oak; Violet E. Kirbyson, Flora H. Klindworth, Marguerite D. Lewis, Lulu P. Mossner, Gera, Mich., and Velma A. Pearce. Piano department: Ruth M. Anderson, William C. Beard, Ethel Bell, Royal Oak; Anne Bernstein, Mary Beveridge, Geraldine Brown, Nina V. Brown, Josephine J. D'Arcy, Mildred Drinkhaus, Miriam Eldred, Glenrock, Wyo.; Leah Guina, Beryl Haynes, Birmingham; Erma Kaiser, Martin P. Kropf, Leila M. Lyons, Armada; Rosamond Maino, Jackson; Madge Maloney, Adelaide Nicolai, Royal Oak; Ruth Otto, Louise Pietsche, Millington; Mildred

Marie Seeman, Katherine G. Shillman, Esther R. Semrau, Julia K. Smith, Myrna D. Snow, Lillian Snyder, Beryl D. Sullivan, Thelma H. Tarver, Herberta Taylor, Lylia B. Thompson, Marjorie V. Weaver, Montpelier, Ohio, and Rose H. Warren. Voice department: Bernard J. Desnoyers, Adams, Mass.; Barbara Goldyga, Alma Oxley, Sandwich, Ontario, and Charles W. Saulsbury, Louisville, Ky. Violin department: Florence Goddard. Dramatic art: Dora J. Mills and Josephine F. Stauffer.

The Detroit Institute of Musical Art will award degrees, artist diplomas and certificates on June 24, in the Woodward Avenue Presbyterian Church, to the following: bachelor of music: Rosa Bassin, Florence Glen Benninger, Ruth Inez Harrow, Esther A. V. Johnson, Adelaide M. Lee, A. A. G. O.; Howard A. Love, A. A. G. O.; Katherine Melcher, A. A. G. O.; Mary E. McInerney, Lillian Rabinowitz, John H. Welch, A. A. G. O. Artist diplomas: Glenn A. Harden and May K. Heizmann, voice; Lloyd B. La Verne, violin; Cherrie Leadbeter and Flora M. Minchin, piano; Irving N. Peternell, violin; Loretta A. Petrosky and John H. Welch, piano. Certificates: Vivian C. Burleigh, voice; Ida Hartstein, Vera L. Ralph, Henrietta Stryker, Sara Levi-Stephens and Lloyd A. Weaver, piano.

The Ganapol Studios of Musical Art have recently awarded diplomas to the following graduates from the piano department: Melvin Zeidler, who gave a recital on June 8; Ruth Caster, who was heard on June 10, and Nora Wigle, who was heard on June 15.

The May Leggett-Abel Violin School will hold no commencement exercises this month, the distribution of diplomas having been postponed until October.

### National Music League Announces Stadium Awards

[Continued from page 1]

Stadium concerts auditions are announced by Mrs. Charles S. Guggenheimer, chairman. "Should winners of the auditions, which were held earlier in the month by the National Music League, be unable to appear at the Stadium, their alternates will appear instead," says this announcement.

Alice Godillot of Westport, Conn., was selected as alternate for Nora Fauchald, soprano. George Harold Miller of Washington, D. C., was named alternate for Giuseppe Martino-Rossi, baritone. Margaret Hamilton of Youngstown, Ohio, will be alternate for Enrique Ros, pianist.

Honorable mention was awarded by the National Music League judges to

### Italo Picchi Made Opera Director of Cincinnati College

CINCINNATI, June 19.—Italo Picchi, bass, who was with the Metropolitan Opera Company for a number of years, with the La Scala in Milan for two years and has been in South America for five years, has taken the place of opera director at the College of Music. He has been a soloist with the Cincinnati Symphony and appeared as *Mefistofele* in Boito's opera at the Zoo.

the following contestants in the Stadium auditions: Frances Block of St. Louis, contralto; John Parrish of Salt Lake City, tenor; David Madison, of New York, violinist, and Joseph Coleman of Chicago, violinist.

At National Music League headquarters in the Steinway Building it is announced that no violinist has been nominated to appear at the Stadium this summer. It is said the judges reported that several extremely promising young artists were heard, but that none seemed "to be up to the standard of Stadium violin soloists of recent years." Several violinists who won high praise in preliminary auditions last winter were unable to appear in the Stadium hearings.

### Charles City Applauds Nevada Van der Veer

CHARLES CITY, IOWA, June 19.—Nevada Van der Veer, contralto, gave a concert at the twenty-first annual Chautauqua as the leading number of the week's course recently. Numbers particularly enjoyed were "My Lover is a Fisherman" and "My Heart at Thy Sweet Voice" from "Samson and Delilah." Mme. Van der Veer was recalled twice after the first number and as a second encore, sang "Annie Laurie" to her own accompaniment. The assisting artists were Carlo Fischer, cellist of the Minneapolis Symphony and Jacob Heidrich, first violinist of the same orchestra. Eleanor Freemantel was an accomplished accompanist. B. C.

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# Spirituals Give Distinctive Note to New Publications

By SYDNEY DALTON



WITH the exception of snatches of Indian themes, Negro spirituals are the only distinctive contribution that America has made to folk-music. Distinctive in that they differ in mood and content from any other racial music. We have, of course, mountaineer songs and songs from other parts of the country; but in these there is more than a hint of some other source from which they have been derived; British folk-music, for example, as an original source of the mountain songs. But in the Negro music we possess something that seems to have been born and raised in America. Differences of race and color do not alter the fact that there are melodic gems in its literature of which we may well be proud. And our composers are beginning to use the material for the fashioning of music that, in its characteristics, can only be called American.

## New Versions of Negro Spirituals

William Arms Fisher and Charles Fonteyn Manney are two outstanding arrangers of spirituals. Both combine a sympathetic understanding of these songs with imagination and musicianship, with the result that the Negro melodies become doubly interesting when the arranging is done by either of them. Mr. Manney has recently completed arrangements of four melodies from the collection of Grudup Vesey that are of particular worth, both for their intrinsic melodic value and for the skillful treatment of them by Mr. Manney. "Black Sheep, Where you Left you Lamb," is a Kentucky lullaby whose croon is truly sleep-provoking. "Has Anybody Here Seen My Lord?" and "When the Lord Called Moses" hail from Tennessee. Both are striking in rhythm and spirit. "My Father Took a Light," a Georgia melody, is a most singable number and melodically fascinating. All four are put out in high and low keys.

Mr. Fisher's contributions include three numbers from the same publishers (Oliver Ditson Co.). They are entitled "Everytime I Feel the Spirit," "Steal Away" and "Swing Low, Sweet Chariot." The first of these is for medium and low. The keys of the other two are for medium and medium high. About these arrangements, also, there is that unerring touch of thorough and imaginative musicianship that should appeal to all real singers.

New Songs by E. Ballantine, A. H. Behrend, Jr., has been given an excellent musical setting by Edward Ballantine (Oliver Ditson Co.). I never come across a song of this type without a feeling of satisfaction that some of our American composers are trying to maintain a high standard of song with-

out trying to write down to public taste or write up (?) to the fads of modernism. Mr. Ballantine has interpreted the poem faithfully. His music has quite as much to say as the text itself, and says it in a similarly artistic manner. There are keys for high and medium voices.

A. H. Behrend's "The Thousandth Man," also from the Ditson press, is a setting of a poem by Kipling. It is Kipling at about his worst, dropping into moralizing verse; but, of course, there is a wide audience for this kind of product. And there will probably be a wide audience for Mr. Behrend's musical version, which is as good, of its kind, as the text which inspired it. Keys for low and high voices.

## "The Eternal Gift," by H. B. Fromer

"The Eternal Gift," by Helen Beatrice Fromer (C. C. Birchard & Co.) is, so far as I can remember, the first song that has come to this desk bearing the name of the Birchard press. I am sorry that I cannot greet this stranger with shouts of enthusiasm. It happens, however, to be an out and out ballad, both as to words and music, of the kind that is already a drug on the market, platitudinous and exaggerated sentiment being the outstanding features of the words, ably seconded by the music. That it will have its share of popularity is, however, quite possible, as there is a large demand for this kind of piece. There are low and high keys.

## "Contrary," "Spiderweaver," for the Piano

Among the agreeable pieces for the piano of recent date there is one by Bernard Barnes, entitled "Contrary" (John Church Co.) that is well worth while. In the first place, it is smoothly written for the instrument and, despite its flavoring of double notes, is more effective than difficult. It possesses no particular amount of inspiration, but it is put together in a way that will win it friends. For teaching purposes, it is of about fourth grade. R. Deane Shure's "Spiderweaver," of about the same grade and from the same press, is dedicated to Paul Whiteman and his orchestra and was written for that organization. It has a sinuous chromatic melody and a lively good humor that are infectious.

## Song for Male Voices by F. C. Bornschein

A new part song for chorus of men's voices, by Franz C. Bornschein, and entitled "The Sea Gypsy" (Oliver Ditson Co.), is another evidence of this composer's ability as a choral writer. Richard Hovey's poem is salty and virile, and the composer has packed all its meaning into his setting. It has a striking melody, yet one that is not difficult to learn or sing, which is also true of the part writing as a whole. The accompaniment is a free-moving foundation that enhances the work of the voices.

## A Plantation Song by Clay Smith

Helen Wing and Clay Smith have collaborated in a song of Negro inspiration, entitled "When I Go Serenadin' Sarah" (White-Smith Music Publishing Co.). It is for low voice and has the kind of

syncopation that is always found in this style of Negro song. The melody is smooth-flowing and agreeable, and the refrain is built along the lines of the popular piece, with a lilt that is apt to linger in the memory. It is for low voice.

Not many composers have attempted to set Browning's stirring poem, "Prospice," to music. It is not easily adaptable to the composer's muse, and demands real literary understanding and thought. These qualities are abundantly in evidence in Henry Hadley's setting (Carl Fischer).



Photo by Moffett  
Henry Hadley

Both the dramatic and the mystical aspects of the poem are stressed in the music; and the parlando style does not, as is often the case in such attempts, become monotonous. In fact, it is a robust and compelling manner that Mr. Hadley has adopted. He has dedicated the song to Reinald Werrenrath, who will, indeed, show it in its best light. There is one key, and that for a medium voice of considerable range.

## A Prelude for 'Cello or for Violin

'Cellists and violinists alike will welcome a recently published Prelude, by Avery Robinson (Oliver Ditson Co.). The composer had something to say when he wrote this

## Miami Club Elects New Leader

MIAMI, FLA., June 19.—Henry W. Barnes has been elected director of the Miami Glee Club—formerly known as the Y Singers—for the coming year. The club is one of the most active musical organizations in the city and has been in existence for eight years.

piece, and he says it in a manner that is altogether charming. The melodic line is graceful and fraught with meaning. It never becomes commonplace or monotonous. Similarly, the accompaniment is rich and enhancing, without usurping any of the importance of the solo instrument. This is a piece that, either in the version for 'cello or that for violin, can be recommended to the attention of both soloists or teachers with more enthusiasm than usual.

## RECITALS IN WICHITA

### School Orchestra Closes Good Season—Conservatory Holds Commencement

WICHITA, KAN., June 19.—The orchestra of the City High School, under the direction of Raymond Hunt, has given creditable performances during the season. Programs included Schubert's B Minor Symphony, Grieg's "Sigurd Jorsalfar" suite and "Peer Gynt" suite, the Overture to "Don Juan," Mendelssohn's "Ruy Blas" overture, and Beethoven's first symphony.

The Three Arts Conservatory has held its annual commencement exercises, in which the following graduate and certificate students appeared. Mollie Sophia Fine, graduate in voice; Ione Bellew, teacher's certificate in piano; Edward T. Triplett, teacher's certificate in voice; Edna Mae Nicket, graduate in piano; Dora Kullman, graduate in piano; Mildred Reeves, graduate in dancing; Mildred Dunsford Garden and Hazel Wright, readers.

The Metropolitan School of Music presented a class of fourteen pupils in recital recently.

John J. Childs, Otoo Indian baritone, pupil of Mrs. Theodore Lindberg at the Wichita College of Music and Dramatic Art, appeared in recital June 6 in the College Auditorium, assisted by Sadie Weidenbaum, violinist, and Eva Jenner, pianist.

The seventeenth season of the Brokaw Studios in Wichita has closed with three recitals, in which pupils of Mr. Brokaw, violinist, and Florence Young Brokaw appeared. T. L. KREBS.

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## SAENGER CLASS OPENS

Winners of Vocal Scholarships in Chicago Course Are Announced

CHICAGO, June 19.—Oscar Saenger opened the third season of his summer school in this city on June 14 for a season of seven weeks.

The scholarships which he offered for women are divided between Mrs. W. Hoyt Braselton, soprano of Paris, Tex., and Irene Beamer, contralto, of Massillon, Ohio. Scholarship for men, was awarded to Frank Triboulet, tenor, of West Lafayette, Ind. Scholarship winners in the opera class are Mrs. Hildred Hosteter, soprano of Chicago; Miss Beamer, George Atkins, tenor, Boston; Fred Brownell, baritone of Atlanta, and Edgar Waters, bass of New York City. Scholarship winners in the repertoire class are Anna B. Dyck, mezzo-soprano of Halstead, Kan., and Helen E. Downey, soprano of Portage, Wis.

Mr. Saenger reports an unusual amount of talent discernible among the applicants for his intensive course, who profess a liking for his private house situated opposite Lincoln Park, where they are able to study quietly.

## Catherine Wade-Smith Fulfills Many Bookings

CHICAGO, June 19.—Catherine Wade-Smith, violinist, who won the national prize offered by the National Federation of Music Clubs at its biennial convention in Portland, Ore., in June, has completed a successful tour in the East, under the auspices of the National Music League. Her first appearance was at a New York recital, as prize-winner of the Walter W. Naumburg Musical Foundation competition. Among other engagements were appearances as soloist with the New York Federation of Women's

Clubs; American Criterion Society; Park Avenue Baptist Church Easter service; Banks Glee Club in Carnegie Hall; American Orchestral Society; Schubert Club, Stamford, Conn.; New York State Federation of Music Clubs' convention at Syracuse; Women's Club, Hackensack, N. J.; Tuesday Musical Club, Springfield, Mass.; Tuesday Musical Club, Pittsburgh, Pa., and Fort-nightly Musical Club, Cleveland, Ohio. Since her return to Chicago Miss Wade-Smith has played in Peoria, Ill., for the Tuesday Musical Club and at Fargo, N. D. Miss Wade-Smith is now en route to the Pacific Coast, where she is scheduled for a number of concert appearances. M. A. M.

## Bai Pupils Score in Recital

CHICAGO, June 19.—Pupils of Poul Bai were heard in an unusually interesting recital at Bush Conservatory June 16. In a long and varied program the excellent quality of Mr. Bai's teaching was made evident, and several interesting personalities were introduced. Ruth Metcalfe, contralto; Paul Jors, a splendid baritone; Erma Rose Wilson, Lawrence Veit, Emmons Carlson, Martha Bergman, John MacDonald, a nineteen-year-old bass-baritone of much promise; Dallas Decker, Elizabeth Caldwell, and Clarence Bilhorn were among those received with favor. Mr. Bai, a Danish baritone who has sung abroad in opera, and has been heard in recital in Chicago, joined Bush Conservatory last September. He will teach during the summer term, beginning June 30, and also will be present at the opening of the fall term, for which a large class has already been enrolled.

## Mrs. Molter Sings at Waukegan

WAUKEGAN, ILL., June 19.—Isabel Richardson Molter, soprano, accompanied by Harold Molter, pianist, closed the artist series of concerts in the First Baptist Church, late in May. On June 1, Mme. Molter, together with her husband and young son, left for an extended automobile trip through New England and eastern cities. The party visits the MacDowell Colony at Peterboro, N. H., where Mrs. Molter announced her intention of studying MacDowell songs which she will use on her program in Aeolian Hall, New York, next October.

## Blackmore Prepares New Programs

CHICAGO, June 19.—John J. Blackmore, pianist, who will sojourn in London during the summer in association with Tobias Matthay, will prepare concert programs for next season which are to include many new compositions—works of de Severac, de Falla, Bax and other moderns in which he specializes. His tour in the early fall will include the Pacific Coast and will take him as far north as Vancouver, B. C. Mr. Blackmore is accompanied to Europe by his sister, Beulah Blackmore of Cornell University.

## Mojica Gives Seven Programs

CHICAGO, June 19.—José Mojica, tenor of the Chicago Civic Opera Company, gave a program for the Chicago Conference for Club Presidents and Program Chairmen in the new Palmer House recently. This was Mr. Mojica's seventh Chicago concert this season.

## Milan Lusk Broadcasts in Europe

CHICAGO, June 19.—Milan Lusk, violinist, who has been playing with success in Europe, broadcast from the Prague Radio Station, CTK. His numbers were Vieuxtemps' D Minor Concerto and smaller works by Dagium, Friml, Smetana and Lusk. Mr. Lusk will return to America in the early fall.

## Chicago Musical College Adds Organist-Composer to Staff Members' List



Photo by Butler

## Henry Francis Parks

CHICAGO, June 19.—Henry Francis Parks, one of the most active of Chicago organists, has been added to the faculty of the Chicago Musical College, to take up classes at the beginning of the fall term on Sept. 13.

Mr. Parks is favorably known not only as organist, but also as composer, conductor and writer. Among his engagements as a theater soloist have been those in the Alamo, Mary Anderson and Walnut houses in Louisville; in the Lyric and Metropolitan in Cincinnati; the Wigwam in El Paso; the Rialto and Blue Mouse in Tacoma; the Lyceum in Minneapolis; the Tower at St. Paul, and the Miniature, De Luxe, neighborhood and Hollywood in Chicago.

He has become a popular radio soloist, a feature of his broadcasting having been Tchaikovsky programs, for which he has received widespread commendation.

## Frederic Lamond Applauded

CHICAGO, June 19.—Frederic Lamond, pianist, gave much pleasure to a representative group of Chicago musicians recently in Kimball Hall. Mr. Lamond's program contained Schumann's "Etudes Symphoniques"; Beethoven's Sonata, Op. 31, No. 3; and a Sonata by Glazounoff. There were also numbers by Chopin, Mendelssohn and Liszt.

## Music Publisher's Daughter Weds

CHICAGO, June 19.—Lois M. Watt, daughter of Charles E. Watt, publisher of *Music News*, was married to Stanley North, son of the pastor of the Warren Avenue Congregational Church, this evening.

## Paulist Choir Sings for Eucharists

CHICAGO, June 19.—The Paulist Choristers, Le Roy Wetzel, conductor, and the Chicago Symphony furnished music last night at the civic reception tendered delegates to the Twenty-eighth Eucharistic Congress in the Coliseum.

CHICAGO.—A chorus of 1800, led by H. A. Rehberg, took part in the second annual German Day, celebrated here on June 13 in Soldiers' Field.

tion. Mr. Parks has had many engagements to play organ accompaniments at performances of oratorios in many parts of the country, and was at one time accompanying organist and assistant conductor of the Minneapolis Lyceum Symphony.

This artist's experience as a conductor has also included theater work on tour, two years as head of the Butte Symphony of fifty-four players and leadership of the Bagdad Shrine Orchestra. He has fulfilled many special engagements as theater or concert soloist as well.

Added to the numerous essays and short stories Mr. Parks has written is his first textbook, "The Modern Theater Organ," which is to be published by the Christopher Publishing House of Boston, and will be used by the author in his work at the Chicago Musical College.

Mr. Parks' first musical studies were under the supervision of his grand-aunt, Mrs. Gribble, an honor pupil of Louis Gottschalk in New Orleans. Later he studied in Sonora and Mexico City, where he became acquainted with such Mexican musicians as Lazcano and Rodriguez. To this period of his development may be attributed the Latin quality which has been remarked upon in his public performances. Returning to the United States Mr. Parks continued his musical education in all branches, studying harmony under Karl Schmidt in Louisville and under Fischer Thompson. Cello studies were with Oscar Fredericks, of the San Francisco Symphony. Various orchestral instruments were also studied.

## Engage Masonic Temple for Concerts

CHICAGO, June 19.—Midway Masonic Temple, on the South Side of Chicago, will be used for a series of recitals next season. Artists engaged are Sophie Breslau, Efreim Zimbalist, Emilio de Gogorza, Gitta Gradova and Anna Case.

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## Miss Cheatham Talks of Sweden and America

THE musical relations of Sweden and America are discussed by Kitty Cheatham in an article entitled "America Acknowledges Spiritual Debt to Sweden, in Honoring Crown Prince Gustaf Adolf and Crown Princess Louise," which was broadcast from WHAP on May 28 and which has appeared in the New York *Herald-Tribune*, the New York *Times*, and the Washington *Star*.

Miss Cheatham is a recognized authority on Norse history, music and literature, and last year was invited to speak at the Norwegian celebrations in Minnesota on the same program with President Coolidge. Her address was to have been on "The Discovery of America by the Norseman Leif Ericsson in the Year 1000," but she was called suddenly to England and was forced to cancel her appearance.

The families of both the Crown Prince and Crown Princess of Sweden, the younger members of Queen Victoria's household, were Miss Cheatham's earliest friends in England, and it was at their earnest solicitation that she began her career as a concert artist. The part of Miss Cheatham's article dealing with

the musical interest involved is here-with reproduced:

"The musical developments, through the various singing societies and educational centers, founded by Swedes, are a vital contribution to America. One of the most notable instances is Lindsborg. No city of its size in America can be compared to this little Kansas town in its musical activity. Here has developed a unique organization, a chorus founded in 1882 for the purpose of singing Handel's 'Messiah.' In 1900 it attracted nation-wide attention. Nothing in America can be compared to this achievement, except perhaps the Bach Festival at Bethlehem, Penna. Bethany College is today, perhaps, the most important musical center in the great Southwest. Not only the Swedes, in Kansas and neighboring states, go to Lindsborg and enjoy 'The Messiah,' but Anglo-Americans and others in increasing numbers. Of the student body nearly 60 per cent in the musical department are now of non-Swedish origin.

"Sweden was the first country to offer us aid after the Revolution. In the arts, we are greatly her debtor. Sweden produced the first American painter of note, Gustaf Hesselius, whose son, John, was the teacher of Charles Wilson Peale, father of Rembrandt Peale. John Hesselius was probably responsible for directing the elder Peale in his career as an artist.

"The effect of Sweden's lovely folk-music is healthy and American, as it seldom deals with sensuous material elements, but reflects the beauty of nature. Swedish names always reflect in their form the mountains, trees and flowers of their native land. So long ago as 1631, Gustaf Adolf took measures to preserve Swedish folk-music, and no foreign element in America, except the Germans, has accomplished more for the betterment of music.

"Sweden's great gift to the world of

art, and to humanity at large, is Jenny Lind. It has been my privileged work to study in minute detail every foot-step in the life of this great artist and woman—the exquisite, crystalline purity of her mentality; the struggles which were hers through the inevitable conflict with the materialism which warred with her highly developed spiritual nature. To her, art was God's instrument by which she could reach her fellow man. As she so simply puts it in a letter to my kinsman, Prof. Blackie, of Edinboro: 'My unceasing prayer is that what I give to my fellows may continue to live on through eternity, and that the Giver of my gift and not just the creature to whom He lent it, may be acknowledged.'

### Very Religious Nature

"The Bible was to her the Book of books. She gave up her great career at its highest moment, that she might ponder in quiet and seclusion its mighty truths. One does not wonder that she suggests the nightingale, which in shy retirement pours out from the fragrant woods its lovely melodies, to uplift and bless. No wonder that those who heard her declared that such tone was never heard before. It was the tone defined by the great Leader of Christian Science, Mary Baker Eddy, when she said, 'Music is more than sound in unison . . . I want not only quality, quantity and variation in tone, but the unction of Love. Music is divine. Mind, not matter, makes music; and if the divine tone be lacking, the human tone has no melody for me.' (Message for 1900, p. 11).

"Jenny Lind's tone poured out from the great heart of love, and we can imagine why little children were soothed by its life-giving tenderness, why Kings and Queens bowed before the royal sovereignty of hersway, why Daniel Webster rose when the Swedish nightingale sang 'Home, Sweet Home' and turned with tears in his eyes to John Howard Payne, the shy author of the song, speechless with awe at the divine revelation of Home which she gave."

### Nashville Flocks to Hear Talley

NASHVILLE, TENN., June 19.—Nashville has heard Marion Talley. Under the auspices of the Auxiliary to the Old Women's Home, Miss Talley recently appeared in Ryman Auditorium, and not since Caruso sang here in 1919 has there assembled so large an audience. Every seat was sold, many persons stood, and many more were turned away. Miss Talley gave a brilliant program, which included arias from "The Barber of Seville" and "Rigoletto." Encores included "Believe Me If All Those Endearing Young Charms," "Old Folks at Home," "The Last Rose of Summer," "Comin' Thro the Rye" and "The City Four Square." Maximilian Rose, violinist, played in a masterly manner. Emil Polak was a splendid accompanist. MRS. J. A. W.

### Cincinnati Associations Active

CINCINNATI, June 19.—A dinner was given by the Guild of Organists in the Grand Hotel recently. Officers for the coming year are: Prower Symons, dean; Lillian Arbell-Rixford, sub-dean; Beulah Davis, secretary; Robert Alter, treasurer; Mary Penn Smith, registrar. Fifty members of the Big Four Athletic Association, with William Koch as chairman, have formed a music club. Joseph Surdo is the leader. The club's

### "LORELEI" SCENE SUNG

Excerpt from Mendelssohn Opera and Other Works Stir Portland

PORTLAND, ORE., June 19.—The finale from the uncompleted opera, "The Lorelei," by Mendelssohn, was a feature of the program given by the Reed College Chorus in its twelfth annual concert. Alice Johnson was the director; Margaret Kennedy and Corine Buck, sopranos, were the soloists, and Alice Krichesky and Mildred Waldron, the accompanists.

"The Rose of Avenetown" by Beethoven was sung, under the direction of Genevieve Baum Gaskins, by the Monday Musical Club Chorus. Gertrude Caldwell, soprano, sang the incidental solo and Gladys Johnson, violinist, played. Lucien E. Becker, organist, gave his final monthly recital in Reed College Chapel.

Closing of the season recitals have been given by the following instructors: Franck and Beatrice Eichenlaub, Mal-dwyn and Edith Collais Evans, Ella Connell Jesse, Robert Louis Barron, Minna Pelz, Martha B. Reynolds, Walter Bacon, Mrs. Fred Olson, Lena Wheeler Chambers, Ellison-White Conservatory, Elizabeth Tressler and Alice Brown Marshall. JOCELYN FOULKES.

### Joseph Szigeti Has Many Re-engagements

Joseph Szigeti's recent Vienna appearance resulted in a re-engagement for the Beethoven Festival, his Rhenish engagements in an appearance for the Mozart Festival at the end of June, his Riga and Berlin concert in re-engagements in April, 1927, and Sept. 30, 1926, respectively. Mr. Szigeti's fifteenth Paris recital in three years was given on May 17. Wilhelm Furtwängler has engaged Mr. Szigeti for the Leipzig Gewandhaus series in October.

### Strakosch Bureau Begins Activities

Avery Strakosch and C. Dellinger announce the opening of their publicity bureau at 148 West Fifty-seventh Street, to be known as the "Strakosch Bureau." Both Miss Strakosch and Miss Dellinger have been associated with noted musical artists during the past several years.



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first public appearance was on June 17. P. W.

### Bruce Simonds Has Autumn Engagements

Bruce Simonds, pianist, has already been engaged for several appearances in the fall. He will fulfill his third return engagement at the New York Spence School on Oct. 25, and will appear in New Haven, Conn., four times, on Nov. 23, Dec. 8, Jan. 12 and Feb. 9. Mr. Simonds is scheduled for Utica on Nov. 3, Cooperstown on Nov. 5, and for a New York recital on Nov. 28.

### Cecil Arden to Sing in Southern Cities

Cecil Arden, of the Metropolitan Opera Company, has been engaged to give her special program including "Carmen's Dream," an operatic fantasy, in Jackson, Miss., and Jackson, Tenn., also in Alexandria and Monroe, La.

### Weyland Echols To Sing In Middle West

Weyland Echols, American tenor, has added to his schedule of summer concerts a double engagement in Bloomington, Ill., where he will sing at the State Normal College Auditorium on June 28 and 29.

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## SAN DIEGO CHOIRS REGISTER PROGRESS

### Four Societies Conclude Year With Excellent Performances

By William F. Reyer

SAN DIEGO, CAL., June 19.—Four choral societies have ended their local seasons.

The first of these concerts was given by the San Diego Oratorio Society when it presented Pierné's "The Children's Crusade" under the direction of Nino Marcelli. This work was by far the most elaborate of any produced this year, and was beautifully given. The regular chorus was augmented by a children's chorus of over 100. A local orchestra played fine accompaniments. The soloists were Gladys Laidlaw and Marie Carvel, sopranos; William Pilcher, tenor; Waide Ferguson and George Carr, baritones. A quartet was composed of Marie Kempley, Lena Frazee, Mrs. Austin Shaw and Vernice Brand. B. A. Buker read the libretto before each of the four parts.

The Morning Choral Club, with Luis Bangert as director, gave an interesting program in the Yorick Theater. The club was assisted by Kathryn Thompson, harpist, and Mrs. L. L. Rowan, contralto. Mrs. Luis Bangert was the accompanist. The program was one of the club's best offerings this season.

The Cadman Club, with Wallace

Moody conducting, gave a program in the First Unitarian Church. Assisting were Madeline Childs, violinist, and Ethel Kennedy, pianist. Incidental solos in the male glees were sung by Dr. Roy Stevenson and Charles Ross. Mrs. Wallace Moody accompanied.

The annual spring program by the Grand Chorus of the San Diego Senior High School was given in the new High School Auditorium on a Sunday afternoon and as a special concert for the school on Friday. The concert was under the direction of William F. Reyer of the music department. Mrs. Reyer accompanied. Standard choral numbers by Jensen, Beethoven, Gaul, Fuhrman, Clokey and Mrs. Beach made up the program. This was decidedly the best concert the chorus has ever given. The feature was "I Hear America Singing," by Gaul, solos being taken by Marie Rogers and Lucile Couvrette. Charles Burch sang the solo in the Fuhrman number, "Invocation." The chorus numbered over 200.

The local chapter of the American Guild of Organists recently announced a master organ class in this city during the summer by Albert Riemen-schneider of Cleveland. Mr. Riemen-schneider will also give several recitals on the organ in Balboa Park.

### Lillian Lorma to Wed Fascist Deputy

ROME, June 20.—Lillian Weinman, a New York singer known on the stage as Lillian Lorma, will be married Thursday to Attilio Teruzzi, Fascist deputy and Under Secretary of State. Premier Mussolini and Henry P. Fletcher, the American Ambassador, will be among the witnesses at the civil ceremony. Among the other witnesses will be Luigi Federzoni, Minister of the Interior, and Signor Giurati, Minister of Public Works. The ceremony will be performed by Signor Cremonesi, Governor of Rome. A religious ceremony will later take place in the Church of Santa Maria Degli Angeli, where the King and Queen were married. Besides the parents of the bride, sixty New York friends have come to Rome for the ceremonies and an elaborate reception. Miss Lorma, who has sung in leading theaters in Italy and Spain, will give up her stage career.

### Hart House Quartet to Make Second U. S. Invasion

The Hart House String Quartet, from the University of Toronto, was so successful in its invasion of the United States last year that it will make several forays into American music centers this summer and autumn. It will be a feature of the Chicago University summer program and later will appear at the summer school of the University of Iowa. Its fall visit will include a fortnight's tour of New York State.

### Donald Francis Tovey Will Tour Again

Prof. Donald Francis Tovey, pianist, is expected to arrive in New York late this summer for a second tour of the United States. He will immediately start for the Pacific Coast to return early in October. His New York recital is scheduled for Nov. 2, in Aeolian Hall. Mr. Tovey will make a short tour through Ohio, the Middle West and New England. He is able to remain away from his English activities for only six weeks.



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### Arcadie Birkenholz

John Babb, manager of William Knabe & Company, salon concerts, announces that he has concluded arrangements with Guy Fraser Harrison of the Eastman Theater, to have Arcadie Birkenholz, violinist, appear as soloist with the Rochester Philharmonic at Conneaut Lake Park, Penna., on the evening of July 22. Mr. Birkenholz will play the Tchaikovsky Concerto. He made his debut early in March in Town Hall and has appeared twice as soloist with the American Orchestral Society. He recently completed a successful tour, in connection with the Knabe-Ampico, during which he appeared before twenty-one musical clubs in various cities throughout the country.

### Emil Straka Chosen Concertmaster of St. Paul Orchestra

ST. PAUL, MINN., June 19.—Emil Straka, Jr., has been named concertmaster of the new St. Paul Municipal Orchestra. He is the son of Emil Straka, prominent as a violinist and teacher in St. Paul, and has been a member of the first violin section of the Minneapolis Symphony. G. S., Jr.

### Paris Hoots Anthel's Symphony

PARIS, June 19.—The introduction of George Anthel's Symphony in F to Paris was attended by cat calls and general excitement in the Champs Elysées Theater this afternoon. So great was the disturbance that the performance was almost broken up. The symphony is styled "Symphonie en Fa et Ballet Mécanique." Sixteen electric pianos were used in the ballet. Another innovation was an electric fan equipped with a rattle.

### Douglas Nye to Wed Susannah Wetmore

ASHEVILLE, N. C., June 19.—It is announced that Douglas Nye, professor of music in the University of Indiana, will marry Susannah Robertson Wetmore, of Asheville. Mr. Nye is the youngest son of the late Edgar Wilson Nye, humorist, known to the world as "Bill" Nye. Miss Wetmore is a graduate of St. Mary's School, Peekskill, and of the Institute of Musical Art, New York City.

### Mrs. Albion Suffers Injuries in Motor Accident

WASHINGTON, June 21.—Peggy Albion, wife of Edmund Albion, director of the Washington Opera Company, was seriously injured in an automobile accident on June 14. Mrs. Albion was returning, with her secretary, from a short vacation at Virginia Beach when the car in which she was driving ran off the roadway. A. T. M.

### Angeles Ottein Weds Cuban

HAVANA, June 17.—Angeles Ottein, Spanish coloratura soprano, who was heard with the Metropolitan Opera Company several seasons ago, was recently married in Spain to Alberto Naya, of Havana. Mr. and Mrs. Naya have just arrived to make their home in this city. Mme. Ottein has retired from the stage. NENA BENITEZ.

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# People and Events in New York's Week

## Activities in Manhattan's Studios

Mme. M. Blazewicz-Ullman presented a group of pupils in recital in her studios on June 6. Among those who took part were Betty Mates, Clarissa, Harold and Belle Kornfeld, Naomi Wiener, Eva Baren, Fay Schloss, Irene Ivanitz and Kathryn Neuschwander. All the young pianists were applauded and encouraged. Mme. Ullman sailed on the Paris on June 12 for a three-months vacation in Paris, Havre and Berlin. In the last-named city she will visit the Baroness Gerta von Leo.

Antionietta Orlando, pianist, gave a recital in the Pietro Yon studios on June 6. A group of Chopin selections, numbers by Bach, Yon, Casella and the "Hungarian" Rhapsodie No. 12 of Liszt comprised her scheme of pieces. In these Miss Orlando disclosed talent far above the average student. She has a powerful, yet sympathetic touch, agile fingers and interpretative ability which almost made one forget that the "Inezie" of Casella (Prelude, Serenata and Berceuse) were exasperatingly lacking in simple chords or natural resolutions. Particularly effective was her playing of the descriptive "Alpine" Nocturne of Yon, with the inevitable storm suggestion, and Bach's Prelude and Fugue in G minor.

In spite of the lateness of the season, a number of singers from Sergei Klubansky's studio have been active. Vivian Hart won new laurels at a recent Winter Garden concert. She has been engaged to sing for two weeks in the Stanley Theater in Philadelphia. Miss Hart also participated in the Victor Herbert memorial concert over Station WEAf. Lottice Howell is singing in the Strand Theater, Shreveport, La. Louise Smith made another concert appearance in Paterson, N. J., on May 27. She has been engaged as contralto soloist for Temple Enai, Elizabeth, N. J. Anne Elliott is substituting in the North Reform Church in Newark, N. J. Amice Punshon has been substituting in the West Park Presbyterian Church, New York City. Gladys Bowen is active in Des Moines, Iowa, having made several appearances there. Mr. and Mrs. George Craig of Augusta, Ga., gave a recent recital in that city. Marie Burpee has been added to the faculty of Bessie Tigh College, Forsyth, Ga., as vocal instructor. Christine Mitchell-Geitner has led recent activities in Hickory, N. C. She was soloist with the Kiwanis Club, and sang the soprano lead in the musical comedy "Diana of the Follies."

Irma Good, soprano from Hilda Grace Gelling's studio, entertained pupils of the Plainfield High School on May 21. Her program, which was cordially received, was sung in English, by request, and included works of Cadman, La Forge, Salter, Ronald, Hageman and Fox.

Maude Douglas Tweedy's pupils have been appearing. Giovanni Morelli, tenor, gave a concert in the Y. M. H. A. in Newark assisted by Rose Calvano, soprano, and also was heard in Wallace Auditorium recently.

Marion Raber, contralto, gave a program in the Vanderbilt Studios with Harold Genther at the piano. Jeanne Palmer, dramatic soprano, appeared in concert with Walter Mills at Briarcliff recently. Donald Fiser, baritone, will make a tour of hotels in Massachusetts, Maine and New York during July and August. Mara Danis is appearing on the New York division of the Keith circuit.

Miss Tweedy's last tone-analysis class was held at her studio on June 8 when about fifty were present.

A concert was given in the Rye Methodist Church, Rye, N. Y., on June

3, under the direction of Frank La Forge and Ernesto Berumen.

Eria Ballard, pianist, played Leschetizky's "Etude Heroique," and Manilo Ovidio was heard in a baritone group including "Retreat" and "Io paso la vida," by Frank La Forge. The numbers of Gretchen Altpeter, soprano, concluded with the Waltz from "Romeo and Juliet." Rock Ferris accompanied. Charlotte Mehninger, contralto, sang an aria from "Nadeschda," accompanied by Hilda Hollpeer. Miss Ballard's exceptional gifts were seen again in "Romance" and "Valse de Concert" by La Forge. Favorite Spanish numbers were sung by Gil Valeriano. Flora Bell, coloratura, sang "Una voce poco fa" from "The Barber of Seville," and Frances Fattmann, soprano, was heard in two new compositions of Mr. La Forge, "Hills" and "Song of Love."

Arthur Kraft, tenor, gave a group of La Forge compositions with Mr. La Forge at the piano. The appearance of Mr. La Forge was the signal for an enthusiastic demonstration. This group included "To a Violet," "Spooks," "To a Messenger," "Little Star" and the "Song of the Open." "Solenne in quest' ora," from "La Forza del Destino," sung by Mr. Kraft and Mr. Ovidio, concluded the program.

Dudley Buck artists have been active this season. Leslie Arnold, bass, has been engaged as soloist at the Broadway Tabernacle, New York. Mr. Arnold is on the teaching staff of the Peoples' Institute of Brooklyn—has one of the largest classes in the institution. In August he will give a concert in Utica, N. Y.

Alma Milstead, soprano, has been re-engaged as soloist at the Methodist Episcopal Church, of East Orange, N. J. She sang with the New York Oratorio Society in Carnegie Hall, New York; with the Edison Chorus of Brooklyn; in Newark and Ridgewood, N. J., and has been one of the broadcasting artists at WJZ.

Frank E. Forbes, baritone, has been re-engaged as soloist at the Tompkins Avenue Congregational Church, Brooklyn, N. Y., and also at Temple Israel of Jamaica, L. I., and Far Rockaway, N. Y. Engagements at Harrington Park, N. Y., Jamaica and Richmond Hill, N. Y., have also occupied his attention.

Nadine Cox, soprano, is a member of the Brahms Quartet. She will return to New York on Aug. 1, when she will resume her studies with Mr. Buck.

Ben L. Williams, tenor, has had an active winter. He has sung in "The Student Prince," "Princess Flavia" and "H. M. S. Pinafore." Mr. Williams conducts the singing in the Calvary Baptist Church.

Lucy La Forge, soprano, is soloist at the Russell Sage Foundation Church of Far Rockaway, N. Y. Mrs. La Forge was soloist with the Cathedral Choral Club of Newark and with the D. A. R. of New Haven, Conn.

Rhoda Mintz, teacher of singing, presented a number of her pupils and several assisting artists in her studios on June 6. A capacity audience applauded Simeon Sobro, Ruth Jackson, Lillian Flosbach, Milton Yokeman, Charlotte Salisbury, Ester Eder, pianist, Martha Kovacs, violinist, Clifford Odets, dramatic reader, and Leonard Lonquist, studio accompanist. Dr. Baruch, director of Station WBNY, was a guest of honor and thanked Mme. Mintz for having furnished splendid talent to his station during the season. On June 12 Simeon Sabro, baritone, Ruth Jackson, soprano, Lillian Flosbach, lyric soprano, and Milton Yokeman, tenor, with Leonard Lonquist, were presented by Mme. Mintz in an interesting recital over WGBS and were so well received that they were invited to give another recital over the same station in the near future.

### Musical Tableaux Depict Famous Scenes

Robert W. Clairborne, a pupil of Edith Moxom-Gray, New York pianist and teacher, ended his first season as director of music at the Lawrence Smith School for Boys with a program of tab-

leaux depicting boyhood episodes in lives of composers, while compositions by the masters represented were played. Direct musical value was thus given pictures of young Henry Purcell playing to Charles II, Bach copying by moonlight, the boy Handel practising surreptitiously in the garret, Mozart and his sister playing for the Empress Maria Theresa and others. Zest and enthusiasm attested to the enjoyment of those concerned.

### Julia Larsen Presents Pupils in Recital

A recital by violin pupils of Julia Larsen was given in her studio on June 13. The program included numbers in various grades from a first-position number played by six-year-old Richard Compton on a diminutive violin to a movement from the D Minor Concerto of Vieuxtemps, commendably performed by Tony Reale. Others who made creditable showings were Catharine Embree, Phyllis Harrison, Florence Gutsahn, F. Wallace Morris, Mary Louise Snelling, Virginia Graham and Mary Elizabeth Christine. Mrs. Larsen was at the piano.

### N. Val Peavey Re-Engaged by Charlotte Lund

N. Val Peavey, pianist and baritone, has been re-engaged to appear with Charlotte Lund, soprano, for next season. Mr. Peavey gave a piano recital over Station WEAf by request recently. John H. Waldron, tenor, a pupil of Mr. Peavey, has been re-engaged for his fourth year at the Flushing Christian Science Church. Mildred Wiley MacLean, soprano, another pupil, gave two successful recitals for the Brooklyn Institute of Arts and Sciences and was re-engaged for next season.

### Blochs Appear for Jewish Benefit

Mr. and Mrs. Alexander Bloch appeared on a program given at Temple Israel for Jewish relief abroad recently, being heard together in Grieg's C Minor Sonata. Mr. Bloch played a group of solos. He recently gave his last pupils' recital of the season. Those who appeared were Jeannette Elmer, Irving Argay, John Kokes, Wilma Bazant, Samuel Kantrowitz, Ruth Taylor MacDowell, Anna Klomberg and Lillian Egli. Mr. Bloch is now in Hillsdale with the advance guard of his summer students.

### Arthur Newstead to Remain in New York

To the list of those remaining in New York throughout the summer is added the name of Arthur Newstead, pianist and teacher. Mr. Newstead has been responsible for the entire pianistic training of Katherine Bacon from the age of eleven. Miss Bacon has made many recital appearances in New York and other cities and, last season, appeared with the Philharmonic Orchestra under Willem Mengelberg in Carnegie Hall. Mr. Newstead will teach on certain days during the week at his studio.

### Elizabeth Kelso Patterson Gives Musicales

Elizabeth Kelso Patterson, New York teacher of singing, gave a musicale on June 19 in honor of Elizabeth Hermon, one of the founders of the Tuesday Musical Club of Pittsburgh. Four of Miss Patterson's pupils were heard. Estelle Leask sang a group of modern French songs with Daniel Huffman at the piano, and Lois Beach, Marth Mumme and Blanch Pennington also contributed.

### Karl Krauter Joins Wiswell Management

Karl Krauter, violinist, who has toured with the Flonzaley Quartet and the Elshuco Trio, is now under the management of Jean Wiswell. Mr. Krauter will make his New York recital debut early in the coming season.

### Schorr to Give Recital Next Season

Frederick Schorr, baritone of the Metropolitan Opera House, will give a New York recital in December, prior to rejoining the Metropolitan company. Mr. Schorr will arrive late in November to fulfill concert dates. His bookings are being made by Richard Copley.

## N. Y. COLLEGE OF MUSIC

### Commencement Concert in Aeolian Hall Proves Enjoyable Event

The commencement concert of the New York College of Music was given in Aeolian Hall on June 18 before an audience which filled the auditorium.

Beginning with a fine performance of Goldmark's Quintet, Op. 30, by Janette Halperin, Luella Lindsay, Olga Schmidt, Katherine Wolf and Cyrus Bernhard, the program included works for voice, and solo and ensemble instrumental numbers. Lotta L. Moyer played a Mozart Concerto on the harp, Joseph Fumstein was heard in a Piano Concerto by Mendelssohn. Elsa W. Bertschinger, soprano, sang the Waltz from "Romeo and Juliet," and Elfieda Andrae gave Elizabeth's Prayer from "Tannhauser." Nathan Kroll played Bruch's G Minor Violin Concerto, Luigi Penza a Klughardt Concerto for Cello, Uarda Heim Grieg's Piano Concerto, and Sam Kramar the Mendelssohn Violin Concerto. The concluding number was a Bach-Kreisler Praeludium played as a violin ensemble number by the Mmes. Lindsay, Schirmer and Schmidt, and the Messrs. Kramar, Fukui, Shapiro, Gafforio, Kroll and Circus.

The high standard of the College, one of the oldest and most noted in the country, was reflected in the excellent showing of these students. They disclosed serious musicianship supported by the necessary technique, which made their performances thoroughly enjoyable.

Diplomas, testimonials and certificates were awarded to thirty-eight students; the degree of Bachelor of Music to Abraham W. Binder and the Gold Medal to Sam Kramar, the distribution being made by Director August Fraemcke.

### "Spanish Nights" Enjoyed at Rivoli

The feature stage production at the Rivoli is the Paul Oskar Publix serenade show, "Spanish Nights," with a notable array of artists. Other features include the Lane Sisters in vocal numbers, Murtagh at the organ, a short subject on kangaroo hunting in Australia and the Movievents, which include the screen tests made recently on the Rivoli stage. Irvin Talbot conducts the orchestra in a fantasia from "Cavalleria Rusticana."

### Helen Chase Appears as Accompanist

Helen Chase was the accompanist for Rafael Diaz at a recital given at the home of Anne Morgan in Sutton Place, and for Nanette Guilford, also of the Metropolitan Opera Company, on May 17 in the Waldorf-Astoria in her program for the American Woman's Association. Another recital at the home of Miss Morgan was given by La Ferne Ellsworth on May 14, with Miss Chase at the piano. Miss Ellsworth has been coaching with Miss Chase for some time.

### Starlight Park Audience Hears "La Traviata"

Opera at Starlight Park continues to draw audiences to the Lyric Theater, situated there. Last Saturday "La Traviata" was presented, this performance being followed on Sunday by an operatic concert. Until the weather conditions warrant a resumption of the nightly performances, presentations will be confined to Saturday and Sunday evenings, and only the indoor section of the theater will be used.

### Allen McQuhae Records for Brunswick

Allen McQuhae, who is soloist on the regular Sunday night Atwater Kent program from WEAf, is recording daily at the Brunswick laboratories. His most recent records are "Brown Birds Singing," "Adelia," a Mexican love song, "Vale," "After Long Absence" and "Come to the Fair." Mr. McQuhae is the first concert artist to give a series of radio concerts.

### Lenox Quartet to Give New York Recitals

The Lenox String Quartet, now under the management of Annie Friedberg, will give two New York recitals next season in Aeolian Hall, one on Nov. 16 and one sometime in January.

POSITION WANTED—Experienced vocal teacher will accept position in conservatory or school in or near New York two days a week beginning September. Address Box H. R. Musical America, 301 Fifth Ave.

OPENING AT AN EASTERN CONSERVATORY FOR PIANIST AND TEACHER. ADDRESS A.B.C., MUSICAL AMERICA.



## WINNIPEG ATTENDS ENJOYABLE EVENTS

### Minneapolis Symphony Members Give Concert—Pupils Heard

By Mary Moncrieff

WINNIPEG, June 19.—An interesting concert was recently given in Central Church by three members of the Minneapolis Symphony, J. Williams, harpist; Thomas Seddon, 'cellist, and Jacob Heidrich, violinist. The concert was given under the auspices of the Sir Edward Grey Chapter I. O. D. E. Assisting were Mrs. Sydney Phillips, soprano, and Gwendda Owen Davies, accompanist.

Two programs of interest were given by pupils of Eva Clare, pianist, in the Fort Garry Hotel. The first was a program of classic and romantic music, the second a program of classic and modern music. Students contributing were Lulu Putnik, Louise Marshall, Margaret Fetherstonhaugh, Mrs. John Knox, Grace Newcombe, Ruth Campbell, Pearl Lay, Gladys Miller, Anna Moncrieff, Beatrice Cameron, Gertrude Runnings, Erika Eastvald, Maude Bryce and Mrs. Arthur Henderson. The concerts were under the management of Anne Dodd.

A concert was given in aid of the Gimli Fresh Air Camp by young students from the classes of the Clare piano teachers, on June 11. A capacity audi-

ence assembled in Young Church and thoroughly enjoyed the excellent program, which was especially arranged for children. Assisting were the Young Church Girls' Chorus, Mrs. W. W. Musgrove, leader, and Billie Waterhouse, violinist. Students participating were Walter Scrimmes, Eileen Chandler, Edith Sohn, Ruth Mackenzie, Wilma Radcliffe, Bob Hawley, Evelyn Rollins, Margaret Hamilton, Ruth Campbell and Alex. Anderson.

The Princess Pat's Band, under Capt. T. W. James, has been giving programs on the green at Fort Osborne Barracks on Sunday mornings.

Passing weeks have marked the closing of many teachers' studio clubs and classes. Piano teachers who presented pupils in recitals were Gabrielle Mollet, Mary L. Robertson, Louise Macdowell, Freda Simonson, Alix McBride, Rita Fairman, Agnes Laing, Marjorie Mackay, Esther Dyson, Georgie Lockhart, Gertrude Higgins, Beatrice Kidd, J. Ogilvie Youl, Elizabeth Flint, Grace Hammond, Mrs. H. J. Lupton, Leda Omansky, Mrs. J. Knox, Mrs. R. A. Wyman, Russell Standing and Sydney Rose. Vocal teachers who have given studio recitals are Nina Ferguson, Stella Boyd and Mary Webb. Philip Shadwick presented his pupils in recital in the Music and Arts Concert Hall.

Gladys Miller gave a recital in the Clare Studio. She showed much talent, playing works of Bach, Schubert, Mendelssohn, Chopin and Debussy. The assisting artist was Mary Webb, soprano.

### Opera "Alhala" to be Taken on Tour Next Season

Cecil Fanning has chosen Edith De Lys, soprano, to sing the title rôle in "Alhala," to be sung in English on a tour of the principal cities of the country next season. The book is by Mr. Fanning and the music is by Francesco de Leone. A cast of American singers, a large chorus and an orchestra of twenty players will begin the tour in Baltimore in September. They will go westward to the Pacific Coast, returning East in the spring of 1927. Performances are to be given in New York and other Eastern cities. Robert B. Byrnes will arrange the production and direct the tour.

### Fay Foster and Artists Entertain

A delightful feature of an unusual entertainment called "A Radio Riot" given at Mount Vernon, was a Scottish musical act, designed by Fay Foster and sung and acted by two of her pupils, Liesel Fulda and Jean Gravelle. Both were attired in Nineteenth Century costumes and sang a number of the sweet, old Scottish airs so well known and well loved. Miss Fulda, although suffering from a cold, sang delightfully, and Mr. Gravelle won all hearts with the beauty of his voice and a simple, unaffected manner. Miss Foster accompanied the singers and shared the plaudits of the large audience. H. S.

### Winston-Salem Hears Mrs. Starr's Pupils

WINSTON-SALEM, N. C., June 19.—Nell Brushingham Starr presented pupils in recital in the Woman's Club on June 8. Those appearing included Lucille Perry, Harry Thorpe, Diana Dyer, Mrs. B. S. Hall, Louise and Elizabeth Hastings, Forrest Fulton, Mrs. G. W. Brownlow, Mrs. Frank Hauser, Cleo Fulton, Nina Jenkinson, Hortense Magee, Hazell Hitchcock, Cynthia Jones Cross, William Wright, Mrs. N. H. Britt, Mrs. James McDaniel, Charles Vance, Lillian McAlpine, the West End Methodist Choir and the Starr Singers. Mrs. Starr has closed her studio for the summer and will be a member of the faculty of the Civic Summer Master School of Music, William Breach, director, held at Old Salem College.

### Joan Ruth to Sing With Goldman Band

Joan Ruth, who sang at the Saenger Festival in Peoria on June 17 and 18, and was scheduled to appear at the Cincinnati Zoo in "Rigoletto," will return to New York on July 5, when she is to be soloist with the Goldman Band at N. Y. University. Miss Ruth will sing the aria of the *Queen of the Night* from "The Magic Flute," returning to Cincinnati immediately for two more weeks of opera.

### Elsie Janis Will Tour With Artists

Elsie Janis will open her concert tour under Charles L. Wagner's management

on Oct. 14 in Ann Arbor, Mich., and will appear in fifty concerts before Christmas. She will be surrounded by four artists: Carolina Lazzari, contralto; Robert Steel, baritone; Lauri Kennedy, 'cellist, and Dorothy Kennedy, pianist. Mr. Steel is now singing in opera in Naples and was a successful member of the Chicago Opera Company last season. Lauri Kennedy has been assisting artist for John McCormack for the last six seasons.

### Cherniavskys List Next Season's Dates

The Cherniavsky Trio has been engaged and re-engaged for next season. The route book of this ensemble already lists appearances in Wichita, Kan.; Meadville, Penna.; before the Sam Houston Teachers' College, Huntsville, Tex.; the Euterpean Club of Waco, Tex.; in Emporia, Kan.; at the State Teachers' College, Wichita; in Omaha; Davenport, Iowa; at the University of Dubuque; in St. Joseph, Mo.; at the John Tarleton Agricultural College, Stephenville, Tex.; in Tulsa, Okla.; and at the Oklahoma Agricultural and Mechanical College, Stillwater, Okla. In addition to these concerts, the three brothers will make a comprehensive tour of the Carolinas, Georgia, Kentucky and Tennessee.

### James Wolfe Fulfills Festival Bookings

James Wolfe of the Metropolitan Opera has returned after a successful appearance at the Ann Arbor Festival. Mr. Wolfe sang *King Henry* in "Lohengrin." Mr. Wolfe sings *Ferrando* in the St. Louis Municipal Opera production of "Il Trovatore" in July. This will be his third consecutive summer appearance in St. Louis. It will be followed by his second appearance in the Maine festivals, in which he sings *Ramfis* in "Aida" next September.

### Stojowski Opens Class in Seattle

Sigismund Stojowski, pianist and composer, has gone to the Pacific Coast for his third visit in as many summers. This time he opens a class at the University of Washington in Seattle, where he was scheduled for a recital on June 23. On June 16 he played for the State Music Teachers' Convention at Everett, Wash. During July he will conduct classes in Los Angeles, and during August in San Francisco. Mr. Stojowski will return to New York in September.

### Marjorie Meyer Leaves for Vacation

Marjorie Meyer, soprano, left for Lake George, N. Y., on June 23 to spend the summer at the Sagamore Hotel as has been her custom for many years. She continues her vocal studies and plans to give special attention to her repertoire for the coming season. In addition to acquiring new material in the literature of song, she will polish up the opera rôles which she has been learning and which she expects to have ready in the fall.

### Trieste Restores Verdi Monument

TRIESTE, June 5.—The monument to Verdi here, which was destroyed on May 24, 1915, has been restored. The monument was unveiled with gala ceremonies on the same day of last month, just eleven years later. The original monument was the work of the sculptor Laforet. The new one has been modelled after it in bronze, melted down from two cannon donated by the government.

### Charles Naegele to Give New York Recitals

Charles Naegele, pianist, is sojourning at the Gloucester home of John Hays Hammond, combining the joys of vacation with the preparation of new programs. Mr. Naegele will appear extensively in New England next season and will also tour the Middle West and South. He will give two New York recitals, the first on Nov. 11.

### Jerome Swinford En Route To Coast

Jerome Swinford, baritone, is now on his way to the Pacific Coast, filling a series of engagements. He will sing at Long Beach, Cal., and at Pomona College in Claremont. Before his appearance at The Hollywood Bowl on July 8, he will also sing at the Municipal Bowl at Redlands, Cal.

### Hutcheson Rests Before Chautauqua Class

Ernest Hutcheson has left New York for his retreat in Sandwich, Mass., where he will spend two weeks of rest, prior to taking up his Chautauqua master class in July. Early in September

## TENOR ON VACATION CHARMS LONG BEACH

### Martin Mixes Song and Sport—First Concert of Summer Series

By Alice Maynard Griggs

LONG BEACH, CAL., June 19.—Riccardo Martin, tenor, was heard in a well arranged program before an enthusiastic audience in the Municipal Auditorium June 11. Through the local manager of the Seven Arts Society, Kathryn Coffield, who ascertained the fact that Mr. Martin was in Southern California on a pleasure trip, the treat of hearing this former Metropolitan artist was given to Long Beach. Mr. Martin was in splendid voice and gave a varied program, including French, Italian and English groups, and opening with *Siegfried's Love Song* from "Die Walküre," sung in German. Other songs were "Le Deutellière de Bayeux" by Fournain and "Vieni a giocare" by Bleichmann, set to his own verses in Italian. The climax of the evening's enjoyment was the rendition of "Vesti la Giubba" from "Pagliacci." Numerous encores were given. May MacDonald Hope played excellent accompaniments and contributed several brilliant solos to the delightful program.

This is the first of a series of summer concerts Mrs. Coffield will present in the Municipal Auditorium. She announced an appearance of Mr. Martin in La Jolla, Cal., on June 23.

Mr. Hutcheson will sail for Europe, visiting Germany and England principally. He will return in time to take part in the Festival of Chamber Music to be held in the Library of Congress in October.

## Louis Svecenski, Noted Musician, Has Passed Away After Long Illness



LOUIS SVECENSKI, violinist and viola player, died in the Lenox Hospital, New York, on June 18, after an illness extending over more than a year during which time he submitted to three operations in the hope of checking the disease. It is said that his death was hastened by that of his associate and lifelong friend, Franz Kneisel, on March 26 last.

Mr. Svecenski was born in Osijek, Croatia, on Nov. 6, 1862, and received his general education at the University of Agram. His abilities as a musician won him a government scholarship and he was sent to the Vienna Conservatory in 1881, where he remained until 1885, studying violin under Jakob Grün, and harmony under Helmesberger. Among his classmates were Fritz Kreisler and Franz Kneisel. On graduating, he was compelled by the conditions of his scholarship to return to the district of

his birth to teach. He had come, however, under the notice of Wilhelm Gericke who was just beginning his second season as conductor of the Boston Symphony. Mr. Gericke succeeded in having him released from his governmental obligations and engaged him, with Kneisel, for that organization.

During the season, Kneisel founded the famous Kneisel String Quartet of which Mr. Svecenski became viola player, remaining with the Quartet during the whole thirty-two years of its existence. His period with the Boston Symphony extended from 1885 to 1903.

In 1904, on the foundation of the Institute of Musical Art in New York, Mr. Svecenski became a member of the faculty and from 1917, devoted his time to teaching there and to his private classes besides training the ensemble classes at the Curtis Institute in Philadelphia. He also wrote technical works for the violin and the viola. He was a member of the board of governors of the Bohemians and a vice-president of the Beethoven Association. He is survived by his wife and two daughters.

### Flora A. Lewis

WASHINGTON, June 26.—Flora A. Lewis, for many years closely identified with the National Capital's musical activities, died at her home here on June 19. Mrs. Lewis was a charter member of the Rubinstein Club and a member of other organizations. She had been soloist in leading Washington church choirs and also sang in concert. Mrs. Lewis was born in Seward, N. Y., and was the widow of Morgan Lewis, a well known Washington business man.

A. T. MARKS.

### Mrs. George T. Moody

BANGOR, ME., June 19.—Mrs. George T. Moody, widow of the late George T. Moody, well known vocal teacher and soloist who was prominently identified with the early musical beginnings of this city years ago, died at the home of her son in Portsmouth, N. H., on June 5. Mrs. Moody was the daughter of the late William W. Seavey and was born in Bangor in 1857. She was a devoted lover of music and an accomplished pianist, having been a pupil of Isidore Philippe, in Paris. She is survived by a son and a daughter. JUNE L. BRIGHT.



### Opera House Controversy Rocks Berlin

BERLIN, June 8.—To rebuild or not to rebuild? This question has divided into two opposing camps all those with an interest in the State Opera House. It must be admitted that the sentiment against remodelling is gaining ground. The Ministry of Culture decided some time ago to do so at a cost of \$1,500,000, and had plans drawn up which called for extension of the stage quarters. A new wing would overlap in part the Hedwigskirche and would make necessary the cutting down of a group of prized old trees. The auditorium was also to be enlarged. Now the traffic police have carried their grievance to the Minister of Finance, stating that the plans would cause congestion in the street between the Opera House and the Princess' Palace. A counter-proposal has been made that the old house be kept as a concert hall and the money be put into a new Opera House elsewhere. The Landtag will decide the question.

### FURTWÄNGLER CONDUCTS AT HEIDELBERG FESTIVAL

Sixth Annual German Brahms Lists  
Given in University Town with  
Noted Soloists

HEIDELBERG, GERMANY, June 12.—The sixth German Brahms Festival opened in this historic University city on May 29, before assembled music-lovers from many parts of Germany and other countries. During four days concerts were given under Wilhelm Furtwängler, who has returned from a tour to Vienna, Prague and other cities with the Berlin Philharmonic.

Perhaps the most notable event of the festival was the performance of the Requiem by a large chorus, under Mr. Furtwängler's leadership. The soloists were Lotte Leonard and Julius von Raatz-Brockmann. In addition several orchestral concerts were given.

The same conductor led an afternoon program in the Scholoshof, which included three numbers from the Serenade for orchestra. A number of Brahms' works for women's chorus were heard, including those with harp accompaniment.

Recital programs included one of Brahms lieder, given by Lula Myszy-Gmeiner, who recently returned from a concert tour in the United States. Mr. Furtwängler was at the piano for this event.

## Work of Local Enthusiasts Justified by Success of First Vermont Festival

BARRE, VT., June 19.—The first annual meet of the Vermont Music Festival Association recently brought to Barre five concerts in three days. It was an important musical experience for the city, for not only talented local musicians, but well known musicians from outside were heard.

The first concert of the series was given by the festival chorus, assisted by Marie Roemaet-Rosanoff, 'cellist; Carrie Devoe, soprano; Dorothy Bergfels, contralto; Alfredo Oswald, pianist, and Gladys Gale and Bertha Ball-Archibald, accompanists. The local chorus, the largest group of adult singers ever organized here, was trained by Vernon Archibald of New York. The group showed good tonal balance in its first public appearance. "Salutation to Music" by Gaines, Gounod's "Night," with incidental tenor solo by Fred A. Inglis, and "Greeting to Spring" by Strauss, were especially well sung. Some English hunting songs, Negro spirituals and lighter songs were agreeably done, Mrs. Devoe singing skillfully in one of the groups. Mrs. Bergfels was liked in her solo with chorus, "Unfold, Ye Portals," from "The Redemption." Mr. Oswald's style was admired in the Bach-Tausig Toccata and Fugue in D Minor and Pas-

torale and Capriccio by Scarlatti. He played some Chopin and Liszt works also. Mme. Roemaet-Rosanoff delighted her audience in a Sonata by Sammartini, as well as in shorter pieces by Cassado, Granados and Popper.

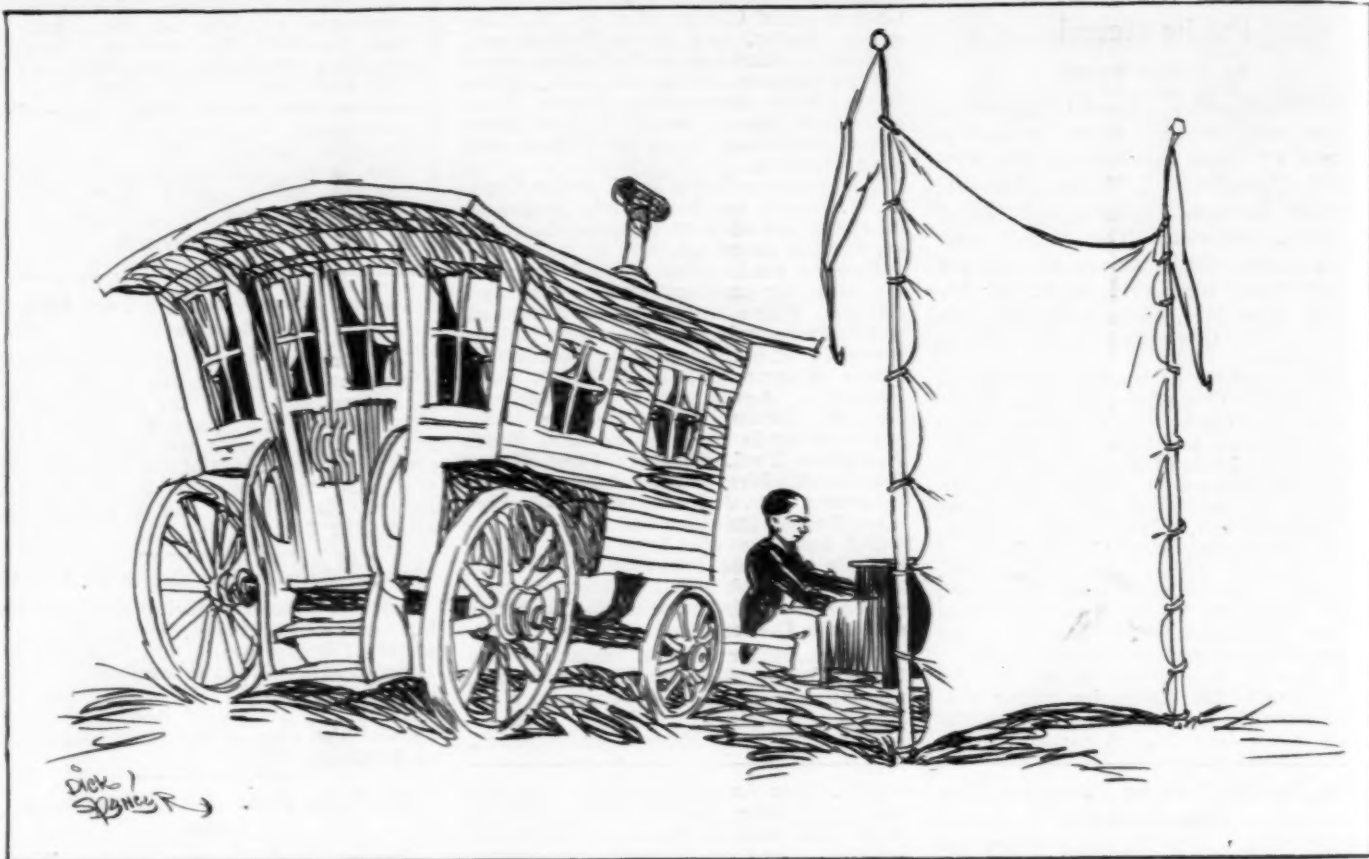
#### Children Sing Well

The children's chorus from the Barre public schools was assisted by John Brierley, boy soprano of St. Thomas' Cathedral, New York. Madelyn Aldrich, music supervisor in the city schools, was responsible for the good work of the chorus. Master Brierley sang songs by Stange, Spross, Schubert and Handel and others.

Songs by Latin composers made up the program of Vicente Ballester, baritone, whose concert was third in the series. A huge audience was pleased with his dramatic sense and the color of his voice. His French group, "J'ai Pleuré en Rêve" by Hûe, and the Toreador Song from "Carmen" were particularly pleasing. Mme. Roemaet-Rosanoff played the accompaniments.

Moderns and classics were well represented on the program of the New York String Quartet, composed of Otakar Cadek, first violin; Jaroslav Sis-kovsky, second violin; Ludvik Schwab, viola, and Bedrich Vaska, 'cello. These

# Shocks That Ride in a Cinema Caravan



A Wandering Minstrel, Cinema Variety, as He Is Visualized by Dick Spencer

LONDON, June 12.—Though civilization has long ago driven into oblivion most of the romantic figures of wandering musicians, once in a while one hears of a new variety, if not of the freak re-appearance of some old one. In this country, the cinema has brought peripatetic musicians in its wake, and from a story as told by J. W. Edwards in the *Musical News and Herald*, one sees that these modern minstrels have their special kind of fun. Mr. Edwards says:

"Haydn might have gathered material for another 'surprise' Symphony had he accepted the position of solo pianist in a certain traveling picture palace which pays nocturnal visits to remote Kentish Weald hamlets.

"For instance, on alighting from the bus at an antique town and inquiring for the cinema, an astonished candidate recently discovered that one did not exist within a twenty-five mile radius. Nothing daunted, he proceeded to the

residence of the blacksmith proprietor, whose anvil kept ringing, Handel-like, under the shadow of a windmill and within sound of the curfew bell. London references being satisfactory, he was engaged on trial for a week at a salary of £2 5s., plus his fare home if unsuitable, and told to wait outside until the 'car' arrived.

"This proved to be a low oblong structure resembling an undertaker's advertisement van, and was partly filled with dismantled portions of the operator's machine. After groping amongst this hard company the surprised musician found precarious rest on a gas cylinder. In course of time he was joined by two cinema attendants, who immediately commenced praising—if somewhat rhapsodically—the finished technic of his predecessor, who 'could play beautiful, though he didn't know music and often did some fine "turns" standing on his head."

"A bumping run of fifteen miles through dark, tortuous lanes brought these music lovers to a village hall, in the Kipling country, that became a

church on Sundays. The pianist was asked to help unload the heavier machinery, and received yet another surprise on being informed he must perform in total darkness, since pianos were always placed behind the screen and consequently the slightest glimmer of light would show through the picture. In addition, he was earnestly requested to keep on playing every time the film broke, as an endeavor to appease the mischievous element in his audience which occasionally prompted them to smash sundry chairs at such times.

"Commencing at seven o'clock he 'extemporized' until a quarter to eleven, with the exception of a two-minute interval while advertisements were being shown. At the end of the week he had worked in six villages, during which time no musical complaint was made. However, the second day of the ensuing week found him dismissed without notice on the grounds of 'not being quite what they wanted.' Yet this need scarcely have been a surprise, since rumor has it that a local lady offered to do his work for a pound a week."

### AN ADMIRABLE "SOLDIER"

St. Louis Presents Comedy in Gay Spirit  
and With Musical Success

ST. LOUIS, June 19.—In "The Chocolate Soldier," presented in the Municipal Theater the week of June 13 to 20, were combined those three essentials as difficult to assemble as the hour, the place, and the maid—namely, an adequate cast, a coherent plot, and an irresistible score.

Dorothy Maynard presented Nadina's inconsistencies with charm. The engaging Bumerli lost no whit of his appeal in a sympathetic interpretation by Thomas Conkey. Alexis was ably portrayed by Edward Molitor. As Mascha, Maude Gray had an opportunity to display her magnetic ability. Detmar Poppen as Massakroff was sufficiently bloodthirsty to suit the most belligerent. Bernice Mershon as Aurelia, and Robinson Newbold as Popoff were competent.

The staging was interesting. The difficulty in constructing an indoor set that would not seem lost on the vast outdoor stage was satisfactorily surmounted by Charles Sinclair. As is his customary fashion, Louis Kroll conducted with due consideration for the difficulties of singing outdoors.

HERBERT W. COST.

### Music Festival for Utrecht

UTRECHT, HOLLAND, June 4.—Preparations are being completed for a music festival here this month under the leadership of Evert Cornelis.

players brought to Barre a kind of music that is seldom heard here, and their work was deeply appreciated. They were forced to add many encores to a program consisting of Dvorak's F Major Quartet, Beethoven's Quartet, Op. 18, No. 1, "From an Old Garden" by Hadley, "Notturmo" and Scherzo by Borodin, "By the Tarn" by Goossens, and Grieg's Presto al Saltarello.

A choral concert concluded the festival, "The Hymn of Praise" by Mendelssohn being the *pièce de résistance*. The assisting artists were Mabel Corlew, Carrie Devoe and Ethel Moorhead, sopranos; Dorothy Bergfels, contralto; Lewis James, tenor; Wilfred Glenn, bass, and Bertha Ball-Archibald and Gladys Gale, accompanists.

During the intermission a white gold watch chain was presented to C. P. Dudley of East Montpelier for the work he has done to further chorus singing in the vicinity.

"Una Furtiva Lagrima," from "L'Elisir d'Amore," sung by Mr. James, set the audience to demanding encores. Mrs. Moorhead and Mrs. Bergfels showed vocal surety in their duet, "Tutti i fiori" from "Madama Butterfly." Miss Corlew had to give encores after her singing of "Roberto, tu che Adoro" from "Robert le Diable." All soloists combined in the Sextet from "Lucia di Lammermoor." Musical dignity and excellent diction marked Mr. Glenn's singing of "O tu Palermo" from "I Vespri Siciliani." The chorus assisted Mrs. Devoe, Mrs. Bergfels, Mr. James, Howard Geake and Mr. Glenn in the Finale of Act III from "Martha."